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## The Rock

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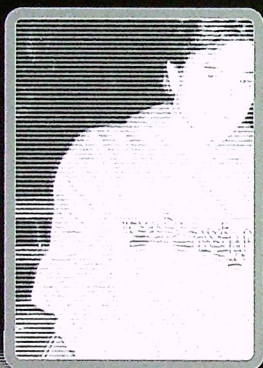
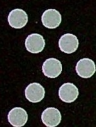


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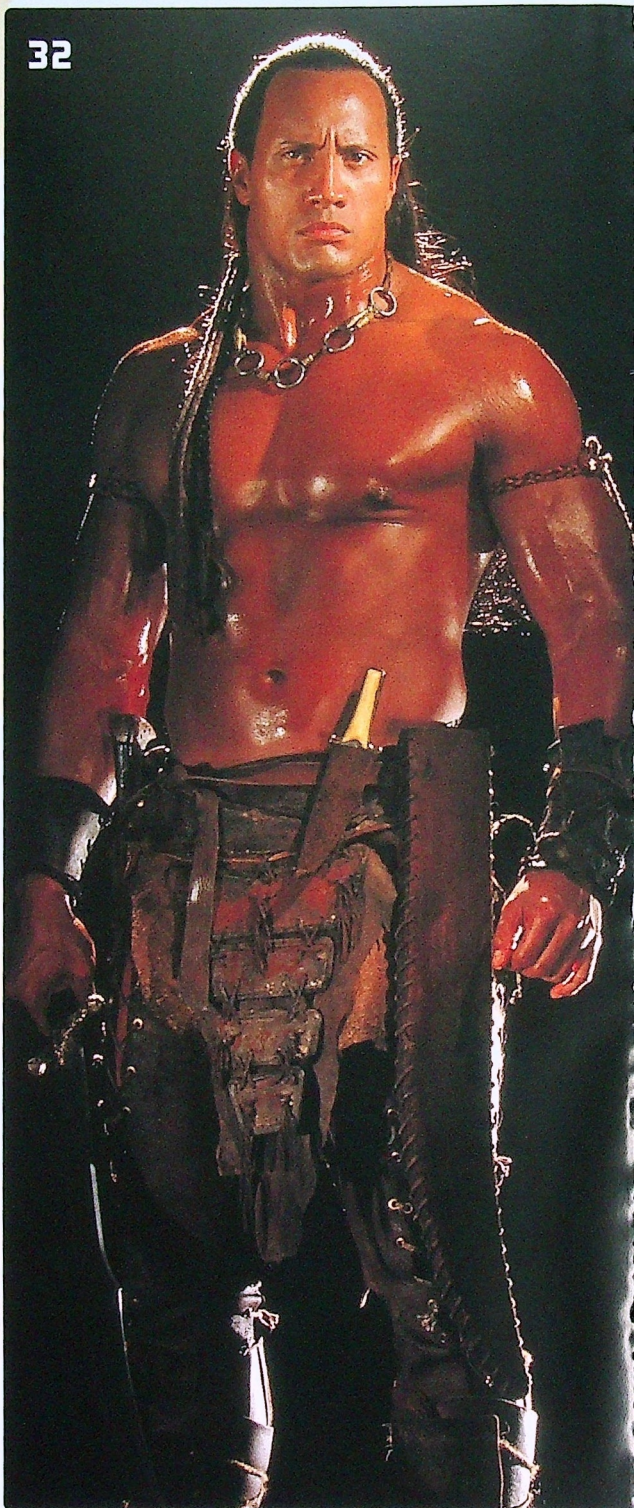
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*Photos of The Rock by Timothy White, ©2002 Universal Studios*





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# The Long And Winding Road

All right I admit it, I'm a sucker for the Academy Awards. Every year I swear I will not be a couch potato on Oscar night. And every year I find myself plopping in front of my tube and suffering through the horrendous musical numbers (remember Rob Lowe dancing with Snow White?) and trying to find some kernel of dignity amongst the quagmire of self-congratulatory acceptance speeches. With the exception here and there (last year's Ang Lee nomination and rows of Asian faces in the audience), almost every year I turn off the television, disappointed and disillusioned.

This year was different. Very different.

"...this is for all the nameless, faceless people of color..." Halle Berry spoke these empowering words after winning the Oscar for Best Actress. In an incredible speech that was less about self-congratulatory posing and more about the need for equal representation in the arts, encouraging the powers to be to have faith in the marketability of *all* people of color, and a rallying cry for minorities to be fearless, Berry laid it on the line. Not just for African Americans, but for all of us—Asian Americans, Latinos, Native Americans, and every underrepresented non-White face in the entertainment industry.

Why do I bring this up? What do the Oscars really have to do with YOLK? Well, a lot. The faces (established and up-and-coming) that YOLK regularly features are all in the same pool of talent that in one way or another is linked to the industry by and large. In an age when the latest John Woo flick is as eagerly awaited as the next Dan The Automator album, there's no denying that pop culture entertainment has transcended racial and economic lines. That same kid who's bobbing his head at the latest Gorillaz gig is the same one who'll probably be the first in line opening weekend of *Windtalkers*. And don't be surprised if Kid Koala ends up doing a mind-bending soundtrack for a future Steven Spielberg opus. The lines are continuing to blur. Watching the triple whammy of Berry weeping and simultaneously claiming her heritage and talent, Sidney Poitier's recollection of maverick filmmakers and writers who dared to cast him in intelligent and dignified roles, and Robert Redford pounding home the need for *diversity* in the arts makes profound sense. It's a philosophy and reality that I adhere to on a daily basis. The lines are continuing to blur...

And what better way to reflect this mentality than with The Rock? Here's a guy who grew up dealing with prejudice as a bi-racial kid, persevering, and coming up the ranks as one of the most recognizable faces of wrestling and now Hollywood player—on his *own* terms. In my interview with Dwayne "The Rock" Johnson, it is obvious that his pride in his ethnicity is matched only by his insistence that the day when color doesn't matter in Hollywood (and the world in general) is a day that all of us should work toward without hesitation and limitation. I agree with Johnson, and at the same time, until that day arrives, YOLK, though not perfect, is necessary and downright needed.

Peace,  
Alex Luu  
Editor-in-Chief



Photo by Darren Michaels, ©2002 Universal Studios

## YOLK®

President/Publisher Stanley Lim  
Founder/Co-President Tommy Tam

### editorial

Editor-in-Chief Alex Luu  
Senior Reporter Cynthia Quimpo Ignacio  
Copy Editor Susan Lee  
Film Editor Alex Luu  
Music Editor DJ Filibuster  
Staff Writers Bruce Feng Katsu, X.D. Lim, Qian Ly, Mickey Mao, Danielle Nagami, Ellen Nguyen, Travis Reyes  
Contributors Renan Balanga, Homer Cruz, Sharon Dang, Long Duk Dong, Jonathan Grestley, Tomma Jacinto, Dan Medina, David Ngo, Alan Quan, Margaret Tsai, Jack Yang, Rebecca Yang, Mark Yoshigama

### creative

Creative Director/Graphic Designer Maximilian Mark Medina  
Photo Editor Jaimee Itagaki  
Fashion Coordinator Mina Kang  
Contributing Photographers Lisa Boyle, Tom Eng, Ken Hamada, Doug Hyde, Jaimee Itagaki, Calvin Leong-Wong, Andrew Matusik, Diego Ordóñez, Rodney Ray, Shane Sato, Huey Tran, Benji Wong, Jack Yang  
Production Assistant Renan Balanga  
Fashion Contributors Andres Caballero, Deborah Ferguson, Jeffrey Paul, Melanie Randolph, Victoria Rubell, Eric Scot  
Contributing Artists Jamie Lim, Jerry Ma, The Mystery Parade, Rachel Or

### business

Administrative Director Danielle Nagami  
Promotions & Circulation Renan Balanga  
New York Representation Mark Yoshigama  
San Francisco Representation Benji Wong  
Chicago Representation Lyle Del Mundo/Dynasty Entertainment  
Advertising Inquiries Stanley Lim (626) 289-8700  
Yolk.com David Chen, Thomas Barron  
Yolkshop.com Jimmy Tam/Pint.com

### informasian media group, inc.

P.O. Box 3607, Alhambra, CA 91803-0607  
Phone (626) 289-8700, Fax (626) 289-2700  
Co-Presidents Stanley Lim, Tommy Tam  
Vice Presidents Renan Balanga, Maximilian Mark Medina, Danielle Nagami

### more fine print

YOLK™ P.O. Box 3607, Alhambra, CA 91803-0607 USA  
Telephone: (800) 436-9655  
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E-mail: shopkeeper@yolk.com

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# If You Say So!

Fuel your undoubtedly already-enormous ego by seeing your words printed in YOLK! Send gushing adorations or downright aversions to Yakitty Yolk, P.O. Box 3607, Alhambra, CA 91803-0607. Or, relay them via [editor@yolk.com](mailto:editor@yolk.com) (please tell us where you're from—we're really curious). From time to time, we'll even extract a Forum or Guestbook posting (see [www.yolk.com](http://www.yolk.com)). Remember, we reserve the right to play grammar doctor.

## Exposure

Finally, a cover for one of the most talented yet underexposed Asian American actresses, Marie Matiko ["A Warrior In Hollywood," 2002 Issue No.1]. Be as sexy and smart as you want to be! You go girl!

Tara Nishii  
Via e-mail

*I guess you could say we helped "expose" Marie a bit...*



I would also like to applaud her decision to keep her beautiful name, instead of adopting a "less ethnic" stage name (as suggested to her by many of the close-minded industry folk she has come across). There's nothing sexier than a woman who is not only smart and beautiful, but also proud of her heritage.

Debargo Sanyal  
New York, NY

## Eye candy request

First off, congrats on the completion of the last six issues! They are all fantastic! I'm a pretty new subscriber but have loved the issues I have received so far. I was just wondering, when are you going to put some eye candy for the ladies on the cover? Don't get me wrong, the ladies so far, are beautiful, but it would be nice to see a gorgeous man on the cover every so often. Thanks again for the terrific job so far!

E. Santiaguel  
San Diego, CA

*We put The Rock on the cover just for you. Now you owe us. Homemade cookies are good.*

## Wolfman Mark

I think Alex Luu was dead-on about a couple things in his Mark Dascos interview ["Action From The Heart," 2001 Issue No.6]. First was that Chuck Norris is an outstanding martial artist who fared pretty well against Bruce Lee. Second

was that Dascos is too talented for most people to get him, both as a martial artist and actor. He really deserves a lot more recognition on both fronts, and should be regarded in the same breath as Bruce Lee and Jackie Chan, combining the best of both. I hope *Brotherhood Of The Wolf* gives him the recognition he deserves.

Erin Hoffman  
St. Paul, MN

*We at YOLK World HQ are dumfounded that Dascos isn't America's No.2 action star yet...after The Last Dragon's Taimak Guari (kidding, Mark).*

## FaKe-Clubbing?

I was wondering, how did this X.D. guy title this article "Single Asian Male's Guide To K-Clubbing" ["To Book Or Not To Book," 2001 Issue No.6]? It sounded more like a social analysis of the Korean (Asian) American LA clubbing subculture...the social implications of the male and female cultural...yuck! Did this guy even

get hooked up that night? And he's writing a 'guide'? Maybe if [he] hooked up, he would have written a better story. And how is a SAM going to learn anything from this article? In the end, the reader is only left to wonder why a first-time clubgoer got to write a dumb article on Korean clubs, and then call it a guide! If you want a *real* guide to Korean clubs, then I'll write the thing for you myself. Besides, why get a rookie to do a professional's job?

David Cho Kim  
Via e-mail

*Sucker! Made you read it!*

## Sheetal is O.G.

I really enjoyed reading your profile of South Asian American actress Sheetal Sheth [Scrambled YOLK, 2001 Issue No.6], as well as the review of her film, *ABCD* [EmbryYOLK: Film]. I recently went to check out the flick for myself, and was truly impressed by Sheth's heartfelt performance.

*Except maybe for a woman who can additionally make killer curry. Ohhhh, yeeeeeaaah!*

## We're the best!

Thank you so much for producing such a great magazine! YOLK is the best! The content is great, the girls are hot, and the articles are well-written. Thanks for putting One Voice in the 2001 Issue No.5; they're my favorite group. You should've had more on them though—one page isn't enough! Hey, can you have Coco Lee in a future issue?

Syna Sann  
Holland, MI

*I know what you mean; that was a pretty crowded page, wasn't it? We even had to crop the fifth member of One Voice—Coco Lee—out of the photo. Just kidding.*

## Too much information

I lick your website.

Ray Vang

Via YOLK's Guestbook

*Dude, keep that shit to yourself next time!*



CAR GIRL

# Kaila Yu

A staple of the national import car show scene, model Kaila Yu has flashed her angelic smile and impressive physical assets on her website. Now she is tackling singing with her new CD single *Our Last Night*, which also features "Don't Say Goodbye." Not bad for a girl who was born in Taipei, Taiwan, with dreams of performing. Check out her website, [KailaPop.com](http://KailaPop.com). ELLEN NGUYEN





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MARGARET TSAI

# Whah You Say?

Why is it that when people hear a European accent, they perceive the speaker to be attractive, educated, and perhaps, more affluent? Yet when an Asian accent is heard, the opposite is true. A French or British accent is generally better received than, say, a Chinese or Vietnamese accent. I was assigned to explore this phenomenon from the female perspective. The plan: Approach strangers (men) and speak to them in a heavy Asian accent. In order to compare and contrast, I would also do the same using a European accent. And where else better to conduct this experiment than at a Los Angeles nightclub?

The beats were bumpin' and the place was packed with a mixed crowd. I tell my friends that I'll be right back; I have to do this Yolk assignment. I kill the last of my shot of JD and step on over to the bar area.

The first guy who smiles at me becomes my first target. I'm guessing that he is your typical 28 year-old ABC (American-Born Chinese) professional, well-dressed (complete with black leather jacket) with gelled-up spiky hair. He has the *cojones* to approach me and start a conversation. Not too shabby...

Typical ABC Boy: "Hi, I'm Brian. What's your name? Can I buy you a drink?"

Me (In "foblish"): "Oh,



*Hah-low...my naymh is Mah-ghlet. Yes, I likee drink."*

Typical ABC Boy: "I'm sorry? What was your name?"

Me: "Maaaaah-glet. Whah you likee?"

Typical ABC Boy: "What? Uh, are you from Hong Kong?"

Me: "China. Whah you from?"

Typical ABC Boy: "LA So are you on vacation, or do you live in LA?"

Me: "I liff een Mon-te-ley Pahhhh."

On to the next lab rats, a Latino and his Caucasian friend. The Latino was shorter than me but buff, and seemed to suffer from "little man syndrome" (he had to boast about everything). Both he and his Caucasian friend were the typical IT Help Desk type: cotton

knit polo, brown belt, khakis, Kenneth Cole shoes. OK, let's try a British accent now.

Latino IT Guy: "Hi! I'm Jorge."

Caucasian IT Guy: "Hi! I'm Derek. Do you come here often?"

Me: "Hello, I'm Mahh-gret. Pleah-shur to make your acquaintance."

Caucasian IT Guy: "Oh! Are you British?! Cool!"

Me: "Yes, bohnn and raised in London. Where are you two fellows from?"

Latino IT Guy: "Oh, born and raised in LA, huh-huh! Yep...(he rolls back and forth on his toes). Cool! You're from London! You know, I once visited London. Was there as part of a big vacation. Loved it."

Caucasian IT Guy: "I'm

originally from Colorado. Moved here after college. So, tell me, do you live here now, or are you here on business?"

Latino IT Guy: "Yeah, what do you do? I'm a project manager. Been promoted twice in the past year. How are things in London these days? Have you been back?"

Me: "Things are quite spiffy bahck in London. Sorry chaps, ghought to run! Tah-tah!"

I continued with this experiment for another hour. I talked with Caucasian, African American, Latino, and more Asian men. The results were pretty uniform. Foblish resulted in a mediocre response, whereas the British accent was wildly successful at retaining the attention of the male target.

An African American target approached me with a flattering "Daaaaamn, you fiiiine!" comment. He had a shaved head, wore a black rayon button-up, and looked pretty clean cut. He was very forward. I elected to try the fob accent on him.

Forward Brutha: "What choo drinkin?"

Me: "I dreenn Hai-Knee-Kin ahhh."

Forward Brutha: "Ohhhh, Heineken...das cool, das cool... So uh, you not from around here are you?"

Me: "I from Chinaaah. I likee Ah-may-lee-kah machie!"

Forward Brutha: "Yeah...

►Continued on page 60



ALAN QUAN

# You Talk Funny

We've all done it. Making fun of others and ourselves by using those 'oh so hilarious' "fobby" accents. As long as you're Asian, in some way, you poked fun at the 'accent.' I've done it more times than I can remember. I never saw anything wrong with it. Ignorance is bliss at times, but have you ever really thought about how difficult it is for someone to live in a society where your entire person can be judged primarily by the way you talk? Do Europeans have this problem? Hell no. Wondering why, I asked a few girls and here are some of the many responses.

Armed with my YOLK assignment, I headed off to Las Vegas to try out my Asian accent. I had never heard the words "Oh my God" being giggled to another girl at my expense. This only after I had simply asked for her name. I never knew the Hard Rock Hotel in Las Vegas could actually be this Hard (no pun intended). Glancing back at me she said, "Is this a joke?" "I no joking, wad so funny?" I stammered back. "Nothing," she giggled again. "But we have to go, bye." At least I was able to finish my cognac in peace, until a whisper from my friend in the direction of a petite brunette sitting along the leather curves of a blackjack table.

"Haro," I said, fingering my wad of fresh twenties from the



ATM.

"Hi," she replied. "So how are you doing tonight?"

"I do ookay, how choo doing?"

"Ummm, fine." She rolled her eyes at the dealer.

"Das good. So wad choo name?"

"Tracey. And yours? Wait, it's Wong or Wang isn't it?"

"No, I Chan. Choo stay dis hotewl?" I inquired.

"Yes I am, what about you? Lemme guess, the Imperial Palace?" She smirked at the blackjack dealer.

As the night went on, I received no reprieve at the Hard Rock, slowly losing my pride and money. So I folded and left to find a new deal.

I swear it was an accident, hitting on that hooker. Blonde,

bombshell, gorgeous, I thought she liked me for me. Really, I did. Humiliation followed me to the Mandalay Bay. Every time I said hello and asked "What choo name?" I received an "Excuse me, I have to go," or a "Sorry, I thought you were someone else." With each word, I began to sense a perception of inferiority. A young Asian girl with her white friend gave me a harsh "Yeah, as if!" as they walked past me to club Rain in the Palms hotel. A Spanish girl, who resembled a much chubbier Salma Hayek, snickered at me after I proposed to buy her a drink, but still let me buy her a drink. But when I asked "Wat cho numba? Can I cawl yoo?" She paid me back with an "I only date Spanish

and White guys." "Well that's good then," I replied. "Because I don't think Sprint has a coverage area of 1-800-FAT-ASSS." And I was gone.

Loyal YOLK readers, just so you know, I approached women of all beauty (or not), races, sizes and shapes. And as a result, I can honestly say that I have never felt so humiliated so many times in one night. It was torture. Each rejection slowly broke down a part of my confidence and self-value. With my appearance, I'm always initially welcomed with each approach, but it was only after I spoke where the suffering began. Instantly, the game was over the moment I spoke, and I had already lost. We laugh and we poke fun at those with accents, not knowing all along of how much we take this for granted. I'm a first generation Asian man. I have no problem speaking English well, as probably most of you reading this don't either. Living in the shelter of our Asian Americanized culture, you'll never have to feel the burn of using an immigrant accent. It's not necessary for you to experiment the way I did, but it is necessary for you to realize and respect those that do endure this. So as Jackie Chan said in his movie *Rush Hour 2*: "Do you understand the words that are coming out of my mouth?"



RETRO DUDE

## Eddie Shin

**CURRENT GIG** Shin plays energetic best friend and young Republican Roger on FOX's circa-1980's comedy "That '80s Show."

**BACKGROUND** This University of Chicago graduate honed his acting skills in the Chicago theatre scene.

**GROWING UP IN THE '80S** Of the 'what was I thinking?' decade of Reaganomics and Miami Vice threads, Shin offers, "Somewhere between *Curious George* and *Voltron*, I really had all I needed as a kid. I also had the most heinous collection of Cavanicis in the history of fashion!"

**WELL, YOU GOTTA START SOMEWHERE** "I was a tooth and a piece of celery in grade school, but not until college did I begin to pursue acting seriously."

**SIGNS YOU HAVE A PROMISING CAREER** On his first day living in LA, Shin landed a recurring role as Henry, the love interest of Keiko Agena's Lane Kim on the WB's "Gilmore Girls."

**STAYING HUMBLE** Though Shin's Hollywood career is on a fast track, Shin insists on staying grounded. "I'm still trying to understand and enjoy and share where I am."

**WORDS TO LIVE BY** "The time will come to plan ahead, but for now, I don't want to look too far ahead and miss what's going on right now."

DAVID NGO





GENERAL MOTORS "TEN"

# Fashionably Early

General Motors threw a lavish pre-Oscars "evening of high design and entertainment" last March at the Hollywood Palladium. Dubbed "Ten," the event featured a celebrity fashion show, several futuristic concept cars, and a performance by The Wallflowers. Among the many celebrities taking on the catwalk were Kate Beckinsale, Vivica A. Fox, Rose McGowan, Leonor Varela, and Minnie Driver. The ladies were modeling the latest fashions from Chanel, D&G, Versace, and Vera Wang, among several others, all of which were auctioned on eBay for charity. Diamond jewelry from Christian Tse and others accessorized the



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Chevy Bel Air



Vivica A. Fox and Bai Ling pose with the Chevy Bel Air

girls, who all wore Jimmy Choo shoes. Spectators in attendance included Julie Delpy, Jennifer Love Hewitt, Johnathon Schaech, Alyssa Milano, Laker forward Robert Horry, and YOLK cover girls Bai Ling and Audrey Quock.

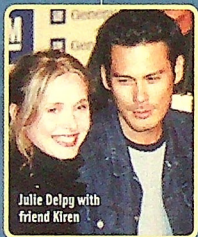
As for the cars, GM continued its cutting-edge design renaissance, displaying several concept and show cars including the futuristic Autonomy; the Pontiac Solstice, Saturn Sky and Chevrolet Bel Air roadsters; and the high-end Cadillac Cien sports car. **MAX MEDINA**



Audrey Quock



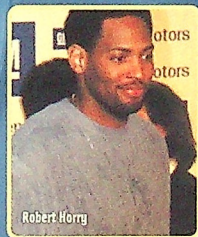
Rose McGowan



Julie Delpy with friend Kiren



Leonor Varela



Robert Horry

Celebrity photos by Jack Hong

KELLY HU'S CHINESE NEW YEAR PARTY

# Being Chinese

**Being Chinese-American** has perks. There's always a table for you at dim sum, you have a litany of "Aunties" and "Uncles," and of course two New Years. And no one rang in the Year of the Horse like *The Scorpion King* star and "Martial Law" alumna Kelly Hu. "This whole thing started as a dinner for thirty people, but then just blew up," said Hu, who sported an extremely high-cut Chinese dress while hosting her Chinese New Year gig at LA's new Asiatic hotspot, Lucky Duck. Owner Kim Nguyen describes the establishment as "a very New York type of Chinese restaurant." Celebrities who attended included "City Guys" star Marissa Dyan, Golden Brooks ("Girlfriends"), and

Julia Nickson (*Life Tastes Good*, *Rambo II*). The evening featured delicious food, dragon dancers, and the traditional lighting of red fire-crackers. When asked if she would consider another such gig next year, Hu was a little bit reluctant. "I don't know. I'd like to, but maybe not as big. This was a lot of work!" **X.D. LIM**



Julia Nickson



Lucky Duck restaurant owner Kim Nguyen with host Kelly Hu and buddy Donna



Golden Brooks



Marissa Dyan

Photos by Calvin Leung/Hong

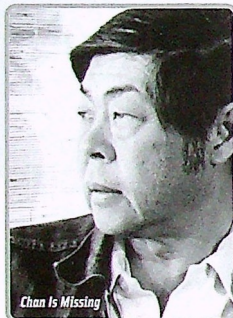


SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL 2002

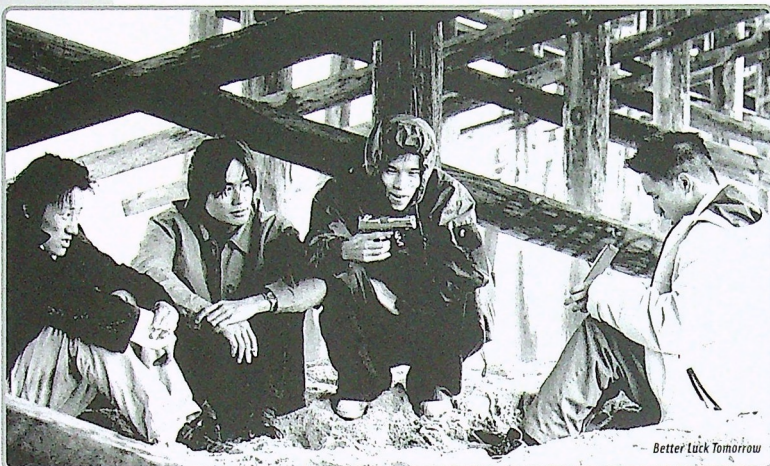
# Looking Ahead, Remember The Past

In 1982, the San Francisco International Asian American Film Festival (SFI-AAFF) kicked off its first film festival with Wayne Wang's landmark feature, *Chan Is Missing*. Although a film that proved to stand its time, toiling with cultural, community and political themes, it was still searching for a unique Asian Pacific American (APA) voice. Twenty years later, APA filmmaking has not only diversified tremendously—in terms of content and subject matter—but has paved a concrete path for the advancement of future APA filmmakers.

With 135 films and videos in 43 programs (compared to an intimate 13 films showcased in 1982), SFI-AAFF celebrated its 20th anniversary



by adopting a "20 Years Forward, 20 Years Back" perspective that conceptually linked modern titles with landmark films of the past such as *Flower Drum Song*. That's why this year's opening independent feature film *Better Luck Tomorrow* could not have been more appropriate. Possibly the best Asian American film released to date, festival programmer Chi-hui Yang said of the film, "*Better Luck Tomorrow* is a visionary piece, helping fuel Asian American cinema to a new level of respect." Directed by Justin Lin (*Shopping For Fangs*), the film is an uncompromising examination of Southern California teens that shatters the stereotype of the studious, passive Asian male. *BLT* is littered with complex and real Asian American characters within a suburban landscape on the verge of moral collapse.



"As an Asian American filmmaker, I wanted to make a movie that was real and non-apologetic, one that resisted the standard stories and stereotypes typical of recent Asian American cinema," says Lin. "I strove to create a film space that did not define Asian Americans in opposition to 'whiteness,' but rather, to estab-

lish them as active participants in the ever-evolving face of Americana."

Another standout film in the festival was *Daughter From Danang*, directed by Gail Dolgin and Vicente Franco. An intense emotional documentary about the reunion of a Vietnamese orphan and her birth mother and family, this is not a simple tale

of happy endings. *Daughter from Danang* tells the dramatic story of Heidi Bub, a.k.a. Mai Thi Hiep, and her Vietnamese mother, separated at war's end and reunited 22 years later. Dolgin and Franco's heart wrenching film challenges the complexities of family relationships and personal identities molded across cultural divides. Another film which captures the burgeoning process of developing one's personal identity is *The Art of Woo*, which made its US premiere at SFI-AAFF. A Canadian film written and directed by Helen Lee, *Woo* tells the story of Alessa Woo (Sook-Yin Lee), an art curator of humble means who strives to cross the social strata into a wealthy and privileged life. In her quest for upward mobility, Alessa isolates herself from her past by fabricating a false affluent pedigree and attending art soirees filled with champagne, arty types, and rich potential suitors. She is brought to reality by two things: a visit from her sister bearing news about their father's failing health, and an undeniable romantic tryst with her new neighbor, starving artist Ben Crowchild (Adam Beach).

Besides films by Asian American filmmakers, SFI-AAFF also featured many stalwart Asian films, making their first world, US, and San Francisco premieres. The world premiere



of "The Floating World: Masami Teraoka And His Art," directed by Louise Lo, begins with condoms, wood block prints and hamburgers colliding on a beach. Teraoka sat-



Daughter From Danang

Timothy Bui's film *Green Dragon*. The Vietnamese refugees who populate Bui's highly personal directorial debut find uneasy solace in their temporary new home, Camp Pendle-



The Floating World: Masami Teraoka And His Art

stories, each important to creating the fabric of our understanding of the complexities of war and guilt for having left one's homeland and family members behind in Vietnam.

Sandwiched in between screenings, the festival also featured "Directions In Sound," which was comprised of three nights of music video



The Art Of Woo director Helen Lee, Better Luck Tomorrow's Sung Kang, and E-Dreams director Jinsuk Chin



Festival associates Tarb Goto and Chihui Yang with filmmaker Justin Lin



Playwright David Henry Hwang with Flower Drum Song stars Nancy Kwan and James Shigeta

programming and live performances by APA artists, including Deltron 3030, Karmacy, The Chinkies, X-Large, Mia Doi Todd, Whysall Lane, and Shortkut. **RAN D. OMPELPH**

## Dim Sum

► **Jet Li's** next film *Cradle To The Grave* (co-starring **DMX**) is slated for a fall release from Warner Brothers.



► Hong Kong's highest-grossing film of all time, *Kung Fu Soccer*, (a.k.a. *Shaolin Soccer* overseas) should be screening Stateside by the time you read this.

► Threshold Entertainment has acquired the rights to Kawai Yoshiaki's anime classic *Ninja Scroll* and is planning a live-action feature with a \$60 million budget.



► After making his directorial debut with the short film *Lost Time*, **Robbin Shou** (remember him?) will reprise his famous Liu Kang role in *Mortal Kombat 3: Domination* next year.

► Congratulations to **Linkin Park** (featured in **YOLK** a year ago) on winning the best Hard Rock Performance Grammy for "Crawling."



► **Jackie Chan** teams up with **Ani DiFranco** on a cover of the Nat King Cole standard, "Unforgettable" on the compilation *When Pigs Fly: Songs You Never Thought You'd Hear* (on Xemu Records, Pigs-FlyCD.com). The CD also features the ageless **Don Ho's** take on the Peter Gabriel hit, "Shock The Monkey." Stop laughing, we're serious.



► Watch for a **Puffy AmiYumi** US tour this summer.



► The 20th James Bond film *Die Another Day* also stars "Witchblade's" **Will Yun Lee** as Colonel Moon. The 40th Anniversary 007 premieres November 22.  
► 2003 **Lucy Liu** projects:  
**Quentin Tarantino's Kill Bill** and **Charlie's Angels 2: Halo**.

izes the cheapness of "American" culture and the Japanese's willing embrace of it in his reproductions of *ukiyo* prints. Also making its US premiere was *Conjugation*, a film about life after the Tiananmen Square massacre.

This year's festival closed with

ton. **Tai Tran** (Don Duong) becomes the camp manager and takes on the difficult task of helping his fellow countrymen transition to life in the makeshift barracks and make sense of the devastating news of the fall of Saigon. The main story is interwoven with several other camp residents'

### MOVIE MARKET SEGMENTING IN AMERICA

## We Want Action!

**Earlier this year**, The Market Segment Group released a comprehensive study to help businesses understand what drives the nation's 80 million Hispanics, African Americans and Asian Americans—collectively more than one-fourth of the total US population, with spending potential of over \$1.2 trillion a year. The report, "Portrait Of A New America," would enlighten anyone with simple-to-understand, humanly-factored, multi-ethnic demographic profiles of America today. Found online at MarketSegmentGroup.com, a plethora of interesting profiles and statistics abound for anyone interested in understanding today's multicultural market segments.

Early last year, the MSG surveyed Asian American moviegoing habits and found that we are more likely to have gone to a movie in the past month than our non-Asian counterparts (49% versus 33%). Koreans are, by far, the most moviegoing Asian subsegment (72%), followed by Filipinos (57%), Japanese (47%), Chinese (38%), and Vietnamese (31%). The preferred genre for Asians? Action/adventure. What a surprise. **SLIM**





## Jade Dolls

Alexander Doll Company

The famed New York-based Alexander Doll Company, one of America's

oldest handmade

doll manufac-

turers, has been

marketing a series

of figures based

on a fictional

fashion maga-

zine editor

named

Alexandra

Fairchild Ford

(Alex for short).

The latest col-

lectible in the se-

ries is Jade Lee, an

award-winning San

Francisco architect, who

while working on Alex's

house is asked to be a guest editor for

the magazine. Each 16" character is hand-

made with individual designer wear creat-

ed exclusively by Hollywood film costumer

Tim Alberts. Imported silk, leather, suede,

and even cashmere highlight the quality of

these outfits. Examine the 24K gold-plated

zippers and you'll even find a tiny

embossed "A." Look for Jade at

the very posh NYC Shang-

hai Tang store.

SLIM

Two versions of Jade (far left and right) with other dolls from the series



"Is dat you, Mista Bralthwaith?"

## Fuck U

Art Of Toys

**Remember the Lazy Muthafucka** showcased in the last issue of YOLK? Without a doubt, when you're hot, you're hot. Michael Lau's antisocial characters already have knockoffs hot on their heels. One of the latest to reach the US shores is this asswipe named "Fuck" (written in Chinese). Very cool design accents (i.e., tats and steel) enhance the essence of this 7" guy flicking your friends off from atop your computer monitor. A great attempt to follow in the footsteps of Lau's Crazy Children, the plastic molding is well-defined, but the feel is just a bit off from the real thing. Still, if you're a rebel and need to show it, look these guys up at ArtOfToys.com. s



## Metal Maxx

Spin Master Toys

**Back in the day**, you'd try not to be seen while speeding, but today's new street vibe is to show, show, and show! For those of you who frequent the import street scene, you've seen the dropped cars with neon glow lights emanating from below the chassis. Now you can have the same effects on your display mantle with these, the latest from Spin Master Toys, Metal Maxx Street Rockers. Dressed in as much body appliqué as will fit, these little speedsters light up when pressed down. Remove the test tab, click down on the body, and the lights stay on. Hit the front bumper and the light goes off. Too cool for just any kid over the age of four, we bought all we could find on the shelf, just 'cause. Now try to find yourself some if you can. s



Honda Civic and Acura Integra

## Bruce Lee

Art Asylum

**Having met Digger**, the "main man" at Art Asylum, a cool cat who spends way too much time in Asia and even speaks Chinese, (no, he's not Asian), you'll know that he's a true fan of the master and will lead his team to recreate an action figure true to the image of the icon we call Bruce. One of the tallest and strongest-looking figures we've seen in a long time, this super poseable 18" action figure stands up without support in just about every cool fighting stance Bruce ever made. Stiff locking joints and what feels like bulletproof plastic recreates the essence of strength that Bruce exuded. Accessories include interchangeable bare feet and the classic yellow jumpsuit. Available at Tower Records and better toy retailers. s

## Chevy S-10

Jada Toys

**Jada Toys and DUB City** again bring big boy toys down to 1:24 scale. Dressed in a metallic candy apple red or super-clean snow white, these die-cast replicas sport tinted windows, a chrome engine and oversized "dubs." Website: DubMagazine.com. s







**SHARP PZ-50HV2U  
PLASMA TV**

## A Sharper Image

Plasma usually makes one think of blood. Is blood plasma flowing around Sharp's new High Definition Plasma TV? Of course *not* (it's the quartz variety of plasma).

The picture quality on the 50" PZ-50HV2U is truly amazing, though the price will definitely break the bank for most of us (\$14,995.95, or \$12,995.95 for a 43" version). It's just over three inches deep and features a 16:9 widescreen aspect ratio and a 160° viewing angle. Imagine watching *Star Wars* on this baby!

Website: Sharp-USA.com. **DJF**



"But it doesn't look like a keg!"  
From left: the cradle (computer desktop docking bag), cartridge (digital media removable hard disk), and the Keg.

**KENWOOD KHD-CX910 MUSIC KEG**

## Music, Not Beer

Kenwood's Music Keg (no, not *that* kind of keg, you lush!) is a 10GB digital music storage and playback mobile audio system that'll let you take hundreds of MP3, WMA, and WAV files with you on the road. That's up to 2,500 songs, meaning you can drive from LA to NY *without* hearing the same song twice. It's compatible with existing CD changer-compatible Kenwood head units from the last couple years or so. It even mounts like a standard CD changer.

After you rip your entire Depeche Mode collection to your computer, the songs are downloaded to the Keg's removable cartridge (which attaches to your PC via a USB cradle/dock). Plug the cartridge into the Music Keg and you're good to go! The Keg is compatible with variable bit rates, up to 320 kbps compression rates, playlists, MP3 file names, and ID3 tags. Expect to drop about \$900 for this dream toy.

Website: KenwoodUSA.com. **DJ FILIBUSTER**



**PHILIPS DUAL ALARM CLOCK**

## Wake Up! Wake Up!

This curvy Philips dual alarm clock (AJ3260/\$24.90) features "Gentle Wake," which gradually increases the alarm volume from low to high (great for having to get up after a night of partying). You can set the alarm for the radio, buzzer, or rooster (alarm cock, anyone?).

Website: PhilipsUSA.com. **DJF**

**VAPIR AIR-2  
Electric Air**

Smoke without fire? Check out Vapir's Digital Air-2 aromatherapy vaporizer (\$399.99). This convection-based device transforms active elements of most plant substances into an inhalable mist, without any burning. The Air-2 uses herbs (available pre-filled for \$9.99/pack of five) packed into a little disk, which is then inserted into the device. Imagine smoking a cigarette without lighting it up!

Website: Air-2.com. **DJF**



All right, get your mind out of the gutter!



**SAAB 9X CONCEPT  
Sweede-ness**

Here's the winner of the Best Concept Car award at the recent Geneva Motor Show: the sports wagon/roadster-rip-up/coupe 9X. Not bad...

Website: Saab.com. **DJF**



ECASU 2002

# Asians Unite At Duke

**Sunday meetings**, sleepless nights, falling GPAs, and meticulous preparations by eighteen Duke and UNC-Chapel Hill students took rapid shape as floods of yellow faces arrived onto the predominantly white Duke University's campus for the 2002 East Coast Asian Students Union Conference (ECASU).

The vision of ECASU 2002 was conceived based on the need to build bridges between the various divisions often found between the immigrant Asian student population and American-born Asians, as well as between Asians across different regions of the US. The problem of identity amidst constantly changing perceptions of Asian Pacific Islanders and Asian Pacific Americans by society as well as within our own communities was embodied in the theme of "Strangers in

America." The weekend provided opportunities for participants to unite in dialogue, elicit response, and challenge all to approach APA issues with new and different perspectives, as well as network and socialize with fellow attendees.

It was a fast-paced and overwhelming two days, drawing over 900 participants from all over the country. The well-oiled conference held over 50 workshops that addressed issues involving politics,

eted audiences as the performers HereandNow, Mindtricks, Kristine Sa, Beau Sia, (shle Yi Park and Mas Yamagata, Re:Verse, Yellow Rage, and boy band At Last entertained the participants on the last night. Other events included photo and art exhibits, open mic performances, career fair, banquet, and of course an after-party to celebrate the exciting weekend.

Being the second time the conference had ventured to the South, it



Mindtricks performing at ECASU 2002

leadership, media and the arts, community, identity, health, national and domestic issues and panel discussions ranging from pop culture to hate crimes. Speakers included Ronald Takaki, Helen Zia, and Sucheta Mazumdar. An enticing blend of Asian American theater, music, dance, and spoken word riv-

was a milestone in Duke University's history to witness the newfound visibility of those in the Asian Pacific American community as they examined issues of identity, social and political justice together as one.

For more comments and photos, please access [ECASU2002.org](http://ECASU2002.org).

REBECCA YANG

RX EXTREME ENERGY SHOT

## Batteries Not Included

No, it's not what you think! This Bottle Rocket energy drink by Arizona Beverage Co. is designed for "maximum performance." Blast off into Nirvana in the privacy of your own gym! Evidently, they've removed the suggestive diagram demonstrating how to properly free the cap (use your imagination). As for its taste, none of the YOLK staff members were brave enough to try it.

DANIELLE NAGAMI



RAMEN IS FUCKIN' GOOD

## Noodles Rule!

At ten cents (or so) per package, how can anyone pass up cheap, delicious, and easy to prepare ramen?

Derived from the Chinese "lo-mein" (roughly, boiled noodles), the Japanese have

popularized the noodles worldwide. There's even a ramen museum in Yokohama, Japan!

It's true that ramen is high in fat and sodium, but few people know about the amazing health benefits of ramen! Incredibly, research has found that eating lots of ramen can actually cure diseases such as

»Continued on page 420



Event volunteer Junko Nakamura with the evening's stars (from left): Henry Cho, Bernadette Balagtas, ASM director Sharon Sugiyama, Ron McGehee, Pat Leborio, Paul Secrest, and Dat Phan

A3M'S COMEDY BASH 2 MATCH BENEFIT

## Funny To The Bone

**Korean American** comic Henry Cho headlined a night of gut-busting comedy recently for the organization Asians For Miracle Marrow Matches (better known as A3M). Held at the Irvine Barclay Theatre, the night raised awareness not only for A3M

but specifically to the plight of Joann Cho (no relation to Henry), a third grade teacher who is searching for a matching donor for a marrow transplant. Cho's husband Harry thanked attendees and encouraged them to register as potential donors as well as spread the word on the importance of A3M. Hosted by Paul Secrest from 9-3 PM, the evening also included performances by Bobby Lee ("MAD TV"), Hawaiian funnyman Pat Leborio (*Austin Powers 3*), Korean/



Irish comedian Ron McGehee, Dat Phan, Bernadette Balagtas (*The Debut*), and Yamo. More info on A3M is available at [AsianMarrow.org](http://AsianMarrow.org). SLIM



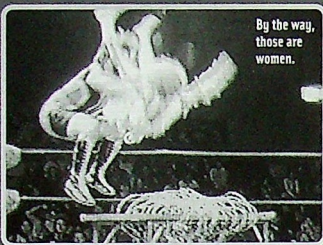


## JAPANESE HARDCORE WRESTLING

# Freak Show!

**For those of you** who dismiss wrestling as fake, this video's for you. "Japanese Hardcore Wrestling" is exactly as it's advertised: a no-holds-barred freak show of violence from our cousins over in Japan (what a surprise). Hosted by Extreme Championship Wrestling "celebrity" Joel Gertner and Missy Hyatt, the video features guys and girls beating the crap out of each other (literally) with standard wrestling weapons like tables and chairs, and the not-so-standard ones like broken glass and barbed wire. Yes, there's blood—plenty of it! These nuts even jump off balconies. Perfect for masochists!

For more info, check out WKMedia.net. **ELLEN NGUYEN**



**MISS LOS ANGELES CHINATOWN 2002** Five lovely ladies safe to take home to mother (yeah guys, you wish). From left: Ruth Chen (3rd Runner-up), Juting Tsang (1st Runner-up), Tiffany Liu (Queen), Tina Yao (2nd Runner-up), and Tina Huang (4th Runner-up).

Photo by Tom Eng

ASTRO BOY IN COLOR (YES WE'RE AWARE THIS PAGE IS IN BLACK & WHITE)

# Old School A.I.

**One of the most famous** anime characters of all time is Astro Boy, the adorable little robot wonder kid with the funny pointy hairdo. With his sassy red boots, super strength, and a lethal finger laser, the kid could fly



around in his underwear (thanks to handy rocket feet), shoot bullets out of his ass, and of course save the world from evil.

First created as a comic book by the late Osamu Tezuka (arguably Japan's Walt Disney), the original black and white cartoon was the first anime TV series to air on American TV over thirty years ago, but the updat-

ed color version from the early '80s has never been aired Stateside. Enter anime giant Manga Entertainment, who will be releasing a total of 51 episodes of the color series across nine videos. Along with



books from Dark Horse comics and mini-episodes from Sputnik7.com, there's plenty to hold Astro Boy fans over until Sony's all-CGI feature film version comes out in 2004, which incidentally marks the first time Hollywood will revise an anime series into a movie. Check Manga.com and Astro-Boy.net for more info.

**DJ FILIBUSTER**

## UK BRUCE LEE DVDS

# Lucky Brits!

**Across the pond** in the UK, four of Bruce Lee's films have received the royal DVD re-issue treatment from Hong Kong Legends: *The Big Boss* (Fists Of Fury), *Fist Of Fury* (The Chinese Connection—confused yet?), *Way Of The Dragon* (Return Of The Dragon), and the semi-Bruce *Game Of Death*.

All DVDs are digitally remastered anamorphic widescreen versions, with new Dolby Digital 5.1 audio soundtracks and audio commentary from Hong Kong film expert Bey Logan. Among the other goodies included are rare UK and HK theatrical and TV trailers, photo archives of production stills, posters and original lobby cards.

Most noteworthy is the two-disc set for *Game Of Death*, featuring "Game Of Death Revisited," a 40-minute edit of the tower fight sequence based on Bruce's original 1972 script notes, recently resurrected from Golden Harvest Studios' vaults. Additionally, the set includes the exclusive documentaries "Legacy Of The Dragon" and "History Of Jeet Kune Do."

Check out [www.HongKongLegends.co.uk](http://www.HongKongLegends.co.uk), then score yourself a region-free DVD player. Are you reading this, Fox Home Video? **MICKEY MAO**











MISS ASIA-USA 2002 LILI HO

# Beauty & Sensibility

By JOY HUDSON-KWOCK

Photographer: Andrew Matusik • Stylist: Andres Caballero • Jeffrey Paul for Margaret Maleonado

**At first glance,** Miss Asia-USA 2002 winner Lili Ho looks every inch the Asian bubble gum pop star. With her silky black hair, big round eyes, button nose, light skin, and incredibly svelte figure, Ho could easily be mistaken for Japan or Taiwan's next big star under 18. It would be no

surprise if you actually found Ho belting out a synth-drenched tune on the local Asian TV channel, replete with cheesy male dancers in the background and the scrawl of Japanese/Chinese characters on the bottom of the TV screen. Transitioning from Miss Asia winner to a lucrative

career in Asia as TV host or teenage pop idol is a standard in the pageant world. And if this Chinese/Korean beauty were to embark on that route, no one would bat an eyelash.

Luckily, Ho is quite different from most past Miss Asia winners. At 24, she is more mature and realistic when it

comes to the inherent shelf life of a beauty pageant winner. Though winning the pageant has its perks, Ho still maintains a focused attitude on her own entrepreneurial projects. Ho has just opened her own boba tea café right next door to her family restaurant Jin Eun Gak, which





itself is an offshoot of no less than four Jin Eun Gak restaurants in the greater Los Angeles area. The new Jin Eun Gak's design and architecture is a fusion of East and West influences. Its high ceilings and coffee-colored walls are soothing, resembling more a Melrose café than a traditional Korean noodle house. "I actually did the preliminary designs for this new location," Ho beams proudly. "I wanted to take the restaurant to a new chic level where it's not seen as just a traditional Asian restaurant." Judging by the heavy traffic since its opening, the combination of delicious food and modern airy location is packing them in. Right next door is a boba tea place that Ho singlehandedly put together from scratch. "It's great because you can have some awesome Korean cuisine and then hop



next door and get some boba tea!" Ho was savvy enough to know that it would be way more advantageous opening her own tea place as opposed to franchising another establishment. "I didn't want to just own a place like Lollipup," Ho stresses, referring

to a well-known, franchised Los Angeles boba tea joint. "So I did everything myself. I went online and researched how the boba is actually cooked and drove everywhere trying to get good deals on cups and straws and machines. It was definitely hard

work but it's all worth it. I'm not working for somebody else."

In between all her hard work overseeing daily operations at her boba tea café, Ho performs her Miss Asia duties with enthusiasm and glee. "So far I've been on a lot of floats," Ho says. "The most exciting one so far is being with the Miss Chinatown winner and runners up at the recent Miss Chinatown Parade. It was a bit surreal waving at all these people in downtown Los Angeles but I really enjoyed it." What's next for Ho? "Probably a couple more parades and then later on in the year I'll relinquish the crown to the 2003 winner. I'm really fortunate to have this opportunity. It has taught me a lot and I'm confident that my plans to go into acting and performing will benefit from winning Miss Asia-USA." 📌



FILMMAKER BERTHA BAY-SA PAN

# Saving Face On Film

With resounding success at the Sundance Film Festival, *Face*, the extraordinary film debut by director Bertha Bay-Sa Pan, may be the Asian-American version of an early Spike Lee film—hip, urban, rhythmically impeccable, well-written and confronting the challenges of interracial relationships. The film transports us into a world seldom portrayed on-screen—that of three generations of Asian American women attempting to reconcile tradition with the fast-moving, and sometimes cruel, life of mid-70's New York City. At its heart, the film explores what happens when a young Chinese American, at the brink of adulthood, is forced to marry someone she despises due to an unwanted pregnancy, and the consequences that subsequently arise from her panic-driven actions. With strong performances by Bai Ling (*Anna And The King*), Kristy Wu (*What's Cooking*) and Kieu Chinh (*The Joy Luck Club*), and Pan's confident direction, *Face* was embraced by audiences at Sundance, where it sold out five performances.

By MARK YOSHIYAMA

Photographer: Jo Jo Whilden

"Ultimately, the film is about the concept of saving face, whether it be due to culture, tradition or dumb pride," says Pan about her film, which she wrote while attending Columbia University as a graduate student. "It's about the choices we make and the consequences of our actions...and about being loyal to your family while being true to yourself."



Like many young directors with a fresh and unique vision not easily typecast, Pan is currently shopping around for "the right kind of distributor." At press time, the movie has yet to be picked up. She fears that unless the film is well-

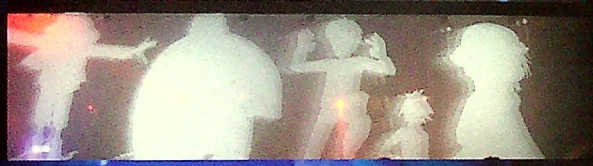
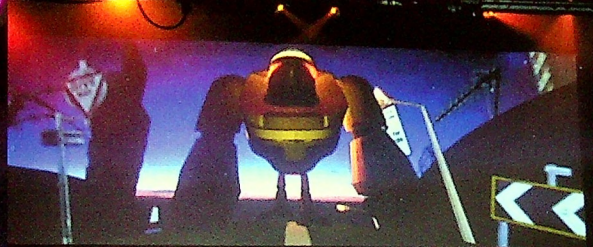
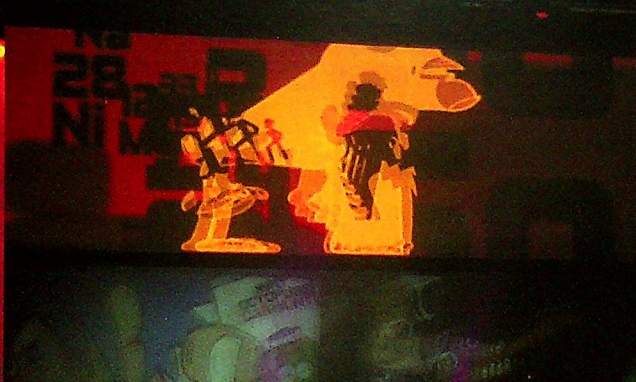
marketed by its distributor, it may end up like *Girlfight*, a good movie that was never given a proper chance due to lackluster and inappropriate promotion.

"The thing with my film is that it's unique; something like this has never been seen before. There's no track record for this sort of movie that provides a successful marketing plan. Most distributors say they are interested and that they really like the film, but then say they don't know how to market it."

After perfecting her screenplay over the course of six years, Pan, born in New Jersey but raised in Taiwan, was able to produce the film after "years of hustling" for financial backers. Eventually, a group of Asian investors put up the money. With the involvement of former Vice President of Casting at ABC, Alexa Fogel, the film has some proven actors and a strong sense of production values. Now, the shrewd Pan is cautiously optimistic. "There were endless challenges in making this movie a reality. I just deal with them as they come up. Getting it distributed is just another challenge in a long line of them." 🍷











For any given platinum-selling rock band, the natural thing to do is to take the show on the road. For a cartoon "band" like the Gorillaz, going on tour would at once seem logistically impossible and incredibly intriguing. Could they pull it off?

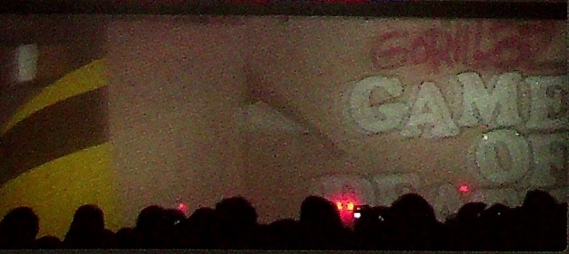
The band had previously toured their native England and Japan. Of course, we Americans need to see what the fuss is all about for ourselves. Last March, the virtual rock stars appropriately wrapped their first Stateside tour in Hollywood, bringing to the Big Brother-like Palladium (with real "gorillas" handling security) their so-called "zombie hip-hop" sound, complete

lucky enough to score a ticket (the tour sold out within minutes of its on-sale time). What Gorillaz fan could resist a unique experience like this?

Their producer, Dan "The Automator" Nakamura, warmed up the crowd with a DJ set full of his trademark phat hip-hop beats. Or, at least he tried: though the mostly-indie hipster audience was admittedly indifferent, the star-behind-the-star's set was bum-rush tight and at least got some of the kids going. A good sport, The Automator graciously signed a few autographs afterward. On to the main event: as the house lights went down, the tongue-in-cheek (and appropriate) loop of "Hello...is

## A NIGHT WITH THE GORILLAZ PHENOMENON

# Simian Conspiracy!



By DJ FILIBUSTER Concert photos courtesy Virgin Records  
Illustrations by Jamie Hewlett

with insultingly overpriced souvenir t-shirts and booze.

The event itself was an elaborate multimedia production. A borderline-opaque screen, upon which slides were projected, concealed the stage—a blanket of secrecy, if you will. A second screen hovered just above, where vibrant films of the group looped during the performance, including a couple of vignettes filling between a few songs. One of the cartoons was a clever homage to the semi-classic *Game Of Death*, with guitarist Noodle dressed in the famous yellow jumpsuit going chopsocky on drummer Russel.

Now, watching a band mostly hidden behind a screen doesn't exactly sound too appealing, right? But these are the Gorillaz, and curiosity easily got the better of those

anyone there?" from "M1A1" just kept building the crowd's desperate anticipation, until things got into full-swing with the song's eventual blast of sonic fury. By this time, the crowd had gone absolutely bananas (go ahead, groan)—Beatlemania would probably be a good comparison. Needless to say, the volume was deafening, turned up to twelve instead of eleven, with nearly suffocating bass you could feel crushing your chest. Lead singer 2-D (who, incidentally, played a mean Melodica) sounded suspiciously like Blur's Damon Albarn. Haunted by dead rappers, Russel became a medium for a ghost MC during the show... curiously sounding like Jamal the Last Emperor (who is alive and well, thank you).

»Continued on page 61



SIMPLY JEFF

# Beatbreaker

By DANIELLE NAGAMI Photo courtesy Moonshine Music



**Simply Jeff**, as he's now known throughout the electronica scene, is one of the innovators of modern West Coast breakbeat music. During the b-boy trend of the '80s, he naturally turned to DJing, recalling that "since I always had the most records on the block, it was only appropriate." When approached for his first gig, he "didn't know the first thing about a mixer or anything like that. So my friends pitched in and we bought our first Radio

Shack mixer. I had one turntable, my other friend had the other turntable. We just learned how to mix that night." And so it goes for many budding DJs.

Hailing from northern California's Bay Area, Simply Jeff (born Jeff Adachi) went south to develop his musical skills at the former University of Sound Arts in Hollywood, bringing with him the influence of disco, funk and breaks that defined his style.

Subsequently, he landed a job at KROQ-FM in Los Angeles, where he hooked up with DJ Swedish Egil. He continued to beef up his résumé, working for DMC West Coast, and then again with Egil at the popular yet short-lived Mars FM, the "first techno station ever in the US."

Distraught from Mars FM's demise, Jeff later started up a breakbeat house label called Orbit Transmission, since "the best way to push a sound is to

create it on vinyl." And "[although] '93 was a bad year... it was a very good time for me to take a step back and start from the underground all over again." It was also a good time for Los Angeles and San Francisco to establish their unique style of West Coast breaks.

On top of two new CDs, *Breakbeat Massive* and *Next Step* [see reviews, page 56], Jeff has united a group of individuals from around the US



called Simply Jeff and the Phonoheads, which integrates a visually captivating dance performance with his DJ set, lighting and unbelievable costumes. It gives "the people a reason to get hyped and that way I don't have to work so hard." Here, Jeff talks about music, his experiences and the positive future of breakbeat music with the help of the Asian American community.

**YOLK: How would you define your music?**

**SIMPLY JEFF:** I think what defines my music is basically what I grew up with all my



but it wasn't hardcore [as] we know hardcore today. It was called the English hardcore which was fast breakbeat, which clocked in about 140 bpm back then. Then it just kind of evolved into different styles. Just from growing up liking disco, R&B, stuff that came out of England to early pre-drum 'n' bass, I think it's a very eclectic blend of all those styles mixed into one.

**Was KROQ one of your first LA gigs?**

Yes. I was an intern at first, then I got hired on as the co-producer of the Kevin and Bean Show. And then from there since I had my foot in there and I was there all day, I hung out with Swedish Egil a lot. Then one thing lead to another and Egil left KROQ. I

### Simply Jeff's (Current) All-Time Top 8

- Afrika Bambaataa "Planet Rock"
- Bomb The Bass "Beat Dis"
- The Chemical Brothers "Base 6"
- Divine Frequency "Hear The Feeling"
- New Order "Crystal (Lee Coombs Remix)"
- OMD "Secret" [What???-DJ Fillbuster]
- Kraftwerk "Numbers"
- Simply Jeff "What Direction"

[then] got a job to work for DMC West Coast when they had a West Coast office—they're basically known for all the DJ battles. Then I worked for Mars FM. Ken Roberts believed in them and tried to form something new. It lasted for a little over a year and a half and unfortunately they felt they could make more money doing jazz. That's when everything was over. When Mars went off the air, it was really a downfall in my career. When Mars was going on I was really on an upswing. I was DJ Spinn back then. I was playing three to four times a week in town at different clubs. We were number one in the whole LA area, beating out [rival] Power 106 and all those guys for our time slot. So I was at a position where everything was all good. At the same time, I

thought I was doing something good for the electronic music scene, hiring all the underground DJs. That's how I got to know DJ Dan, Barry Weaver, Doc Martin. It was a really good time. So when Mars folded, so did my career as a DJ because I wasn't DJ Spinn from Mars FM anymore. And that really hurt me because I thought I was a good DJ. It was all about politics. And because I wasn't with Mars FM anymore, they had no use for me anymore. And I go, "You know what, this fuckin sucks." What me and Egil saw was that the more people we reached and the bigger it gets the stronger the scene will become. I felt that we were an innovative station that was pushing underground music, making it more popular, therefore creating more jobs for people. You know, [music] didn't have to be a hobby anymore. You can actually be involved in music that you love and have a job. Everyone that was working at Mars FM came from the scene, and a lot of people didn't realize that. We were breaking some serious ground back then and we were becoming known worldwide. People may not want to believe this, but because of Mars FM, that's how LA became known as an icon in the underground scene before anyone else on the West Coast. LA was the place to be in '91 to go to events, to go to a party, because of Mars FM.

**So when it all broke, what did you learn?**

DJ Dan, my girlfriend [Irma], and a few other friends all got together and said, "You know, I'm not going to give up music. And I still want to pursue a career, but I want people to know me and like me because of what I do as a person and as an artist, not because I'm from a radio station." So we started thinking of names and I go, "I want to use part of my real name." We were just thinking of all kinds of names,

» Continued on page 61

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Kelly Hu (2001 Issue N°1) photographed by Shane Sato  
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MOTH'S BOB GAYOL

# Music Dreams

By MARK YOSHIYAMA

Photographer: Justin Stevens • Courtesy Virgin Records

Bob Gayol, first-generation Filipino-American and lead guitarist for the alternative rock band Moth, cradles his sleek custom black Les Paul guitar with the tender loving care that prior generations of Asian Americans would apply to their 280 Z's or low-riding muscle cars. "I'm a gearhead. A lot of Asians love their

gadgets. But whereas some Asians love their cars, stereos and computers, I'd much rather have my Les Pauls, Fenders and Marshalls," he says with an effusive laugh that is characteristic of the happy-go-lucky 26 year-old who always dreamed of being a rock star.

After close to seven grind-

ing years of playing the band's hometown's club circuit (Gayol was born and raised in Cincinnati, OH), Moth was signed by Virgin Records in 2001. With some luck, Gayol will be able to afford even more gear as Virgin provides the marketing, distribution and promotional support of the band's first major label CD, *Provisions, Fiction* & Gear, with the hope

that Moth will become the next Nirvana or Smashing Pumpkins.

Moth favors a straightforward pop sound blending indie and hard rock, presenting strong acoustic and heavy guitar interplay, punctuated by hook-laden choruses and verses, underpinned by an unnerr-



Moth (from left): Ted Liscinski (bass), Bob Gayol (vocals, guitar), Brad Stenz (vocals, guitar), Atom Willard (drums)



ing rhythm section. The current lineup includes Gayol, who plays all the leads, Brad Stenz (vocalist, songwriter and founding member), Ted Liscinski (bass), and Atom Willard (of Rocket From The Crypt fame) on drums. On the day of the YOLK interview, they are lounging in Virgin's large loft office space on Park Avenue in Manhattan, doing as much press as the minutes of the day will allow.

At this stage of the game, the support of Virgin Records seems to be paying off. The band just completed a video for MTV, and the first single off the CD, "I See Sound," is

demo tapes and songs. "Moth never stood out in the Cincinnati music scene. We were never popular with the local cliques. We weren't popular guys in the scene. Instead, we really worked hard on making good demo tapes. Our main concern was getting a record deal because, let's face it, we didn't want to be doing this (playing local dives) forever."

With a lot of luck, tireless self-promotion, and networking skills, the band's independently-released recordings ended up in the hands of the right people at Virgin Records America. Based on the strength of these recordings,

work ethic. We (Brad and I) used that in the band context. And that is how we got to be where we are now."

Of his background, Gayol recounts: "I had a strict upbringing. My parents expected me to be a doctor or lawyer, number one in my class...but I was more artistically inclined, less scholastically inclined." Gayol spent one year at Ohio State in Columbus, and another at Xavier University in Cincinnati, dabbling in the natural sciences. "It wasn't my calling. I was studying biochemistry, possibly on the premed track.

"Sometimes my parents still wonder what I'm doing. But we've been getting a lot of press in the local papers in Cincinnati, so they read those and say, 'He seems to be making it.' It's always been a priority of mine to make them happy."

As a kid growing up in Cincinnati, Gayol would run around the house with a tennis racket, playing his own version of air guitar. As time passed, he discovered the hard rock gods Angus Young (AC/DC), Eddie Van Halen, Tony Iommi (Black Sabbath) and Jimmy Page (Led Zepelin). To this day, these guitarists are among his favorites. "Jimmy Page is the main influence...and inspiration is everything. But I don't try to mimic my heroes. I just learn what I can and develop my own style around it. I love playing the classic blues scale with modern effects." Of the Moth creative process, Gayol adds, "Brad bakes the cake and I add the icing and the sprinkles. I love experimenting with a bunch of sounds. On the record, I add all the bells

»Continued on page 60

**"A lot of Asians love their gadgets...I'd much rather have my Les Pauls, Fenders and Marshalls."**

in the Top 10 of the college radio category. Equally important, the band is receiving enthusiastic receptions on their current national tour, which includes stops in Boston, New York City, Chicago, St. Louis, and Portland. "The shows are packed," says Gayol, adding, "We have people to promote us so that we can focus on the creative aspects of being in a band."

In Moth's early days, Gayol and his bandmates would spend hours plastering telephone polls around Cincinnati with flyers advertising their gigs. However, Gayol feels that the band was able to succeed by focusing less on ingratiating themselves within a music clique, a part of any local music scene, and paying more attention to perfecting their

the band was signed and soon working in the studio with producer Sean Beavan (Marilyn Manson, Nine Inch Nails) and Tommy Stinson, formerly of the Replacements. Sounding reminiscent of a line out of *Spinal Tap*, Gayol admits prior to Moth's current lineup, there have been 15 musicians recycled in and out of the band over the years. However, he and founding member and songwriter Stenz have had the commitment and staying power to make the band's current success a reality. To a certain degree, Gayol credits his parents, both doctors from the Philippines who met in the States while attending medical school, for his budding musical career. "One of the most important things I got from my parents was the



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FILMMAKER JE-GYU KANG

# Politics With A Bullet

By STANLEY LIM Photographer: Calvin Leong-Wong • Stills courtesy Samuel Goldwyn Films

When you think of big budget action movies, you think Hollywood. When you think of action with an intelligent story and fully-developed characters, well, you'd better skip Hollywood and look elsewhere. So where do you go to find a slick action flick that seamlessly blends eye-popping set pieces, stunts, and a smart plot that is more than your routine 'terrorists-take-over-(insert random place here)-so-lone-hero-fights-back-and-saves-the-day' scenario?

Look no further than Korea, the rising hotbed for big budget action epics with a heart. Originally released in 1999, *Shiri* has broken all box office records in its native country, making it the most-watched movie ever in the history of Korea. It has also won a slew of awards including "Best Picture" at the Korean Motion Picture Critics Association Awards and "Best Picture" and "Best Director" at the Korea Baek-san Arts Awards. *Shiri* tells the heart-breaking story of two South Korean special agents working against time to diffuse any and all terrorist activities per-

petrated by communist North Korea. Their enemy is a gorgeous yet lethal North Korean sniper who has been eluding them in a wicked cat-and-mouse game for the past ten years. When the three finally meet up, *Shiri* spirals into kinetic overdrive that speaks as

film's success, moviemaking in Korea, and *Shiri*'s controversial politics.

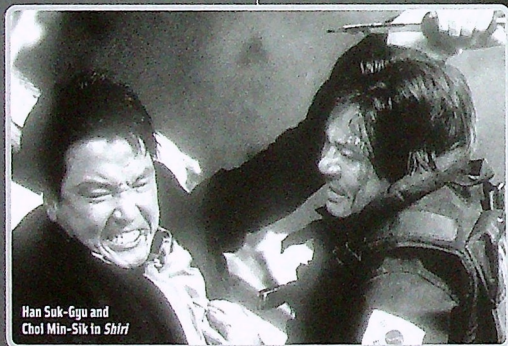
**YOLK: Was *Shiri* the largest film budget in Korea Cinema?**

**KANG JE-GYU:** At that time, yes. Since then? Since then there have been several that have been bigger

films opened up to more of a variety of subjects and have been more open to contemporary global society.

**What genres are popular today in Korea?**

Comedies seem to have the most interest, then action films.



Han Suk-Gyu and Choi Min-Sik in *Shiri*

much about the humanity of the North Koreans as it does about the complex conflict between South Korea and North Korea.

Released Stateside by Samuel Goldwyn Films earlier this year, *Shiri* will make its American video debut this April. YOLK recently sat down with director Kang Je-Gyu to talk about the impact of the

in budget and scale.

**Today for the first time, box office receipts in South Korea have surpassed those of import films. Is this the reason why?**

Of course, if you spend more money you will have more to watch and the idea is to make your films more popular than the imports. Before, Korean films featured isolated subjects and after *Shiri*, a lot of



Kim Yun-Jin in *Shiri*

**Do you feel the comedies are popular due to the economic situation in Asia?**

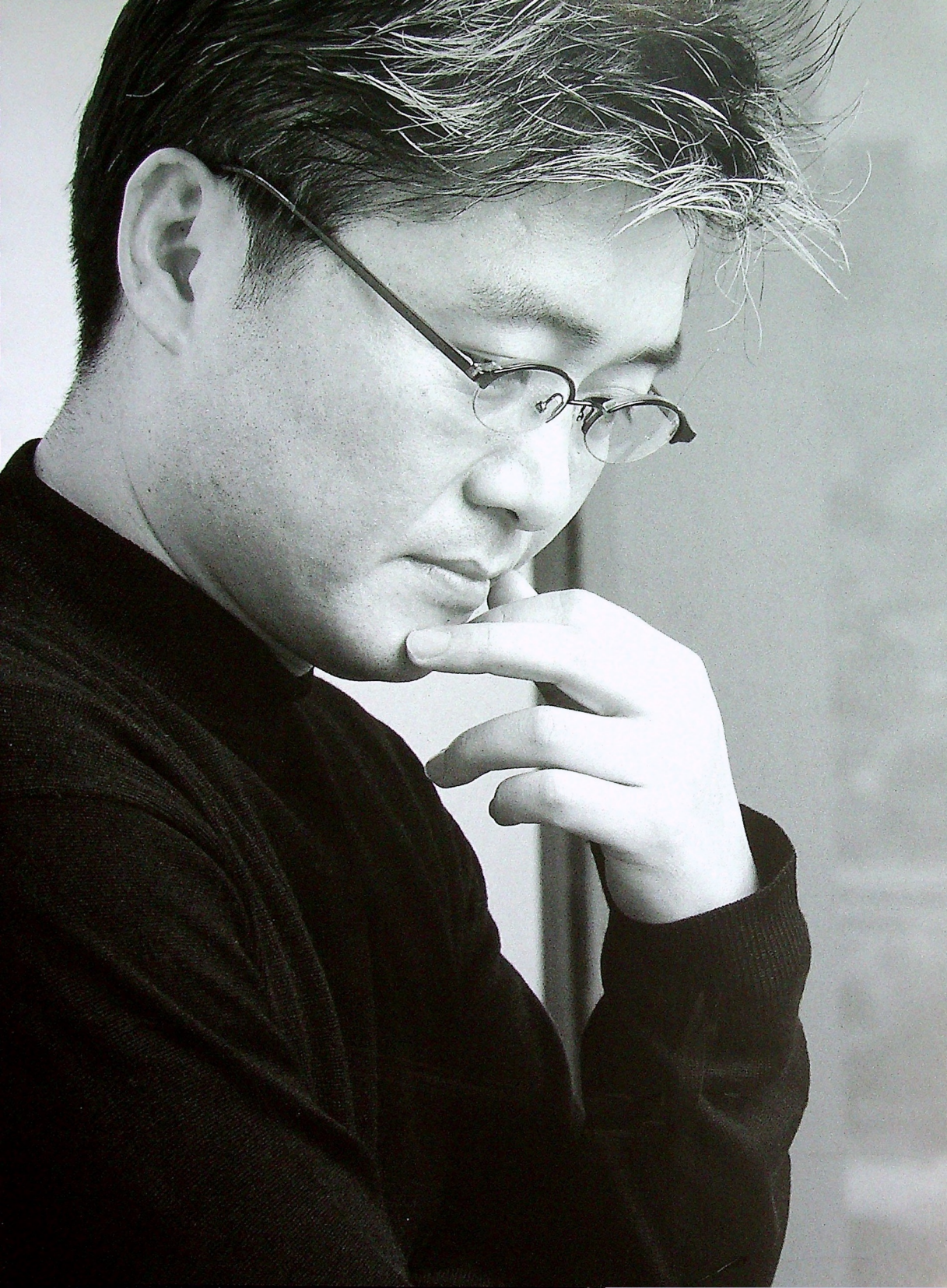
Yes. Globally, the trends seem to be the same: comedies, action, romance.

**Samsung was the principal sponsor for *Shiri*. How was that partnership?**

It was very good. I benefited a lot from the experience.

»Continued on page 60

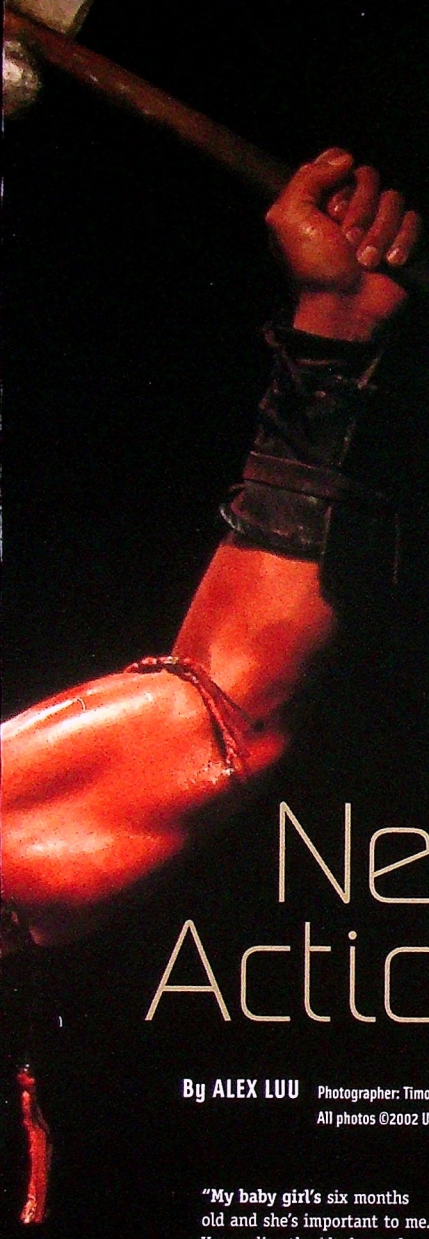












THE ROCK

# New Action Hero

By **ALEX LUU** Photographer: Timothy White  
All photos ©2002 Universal Studios

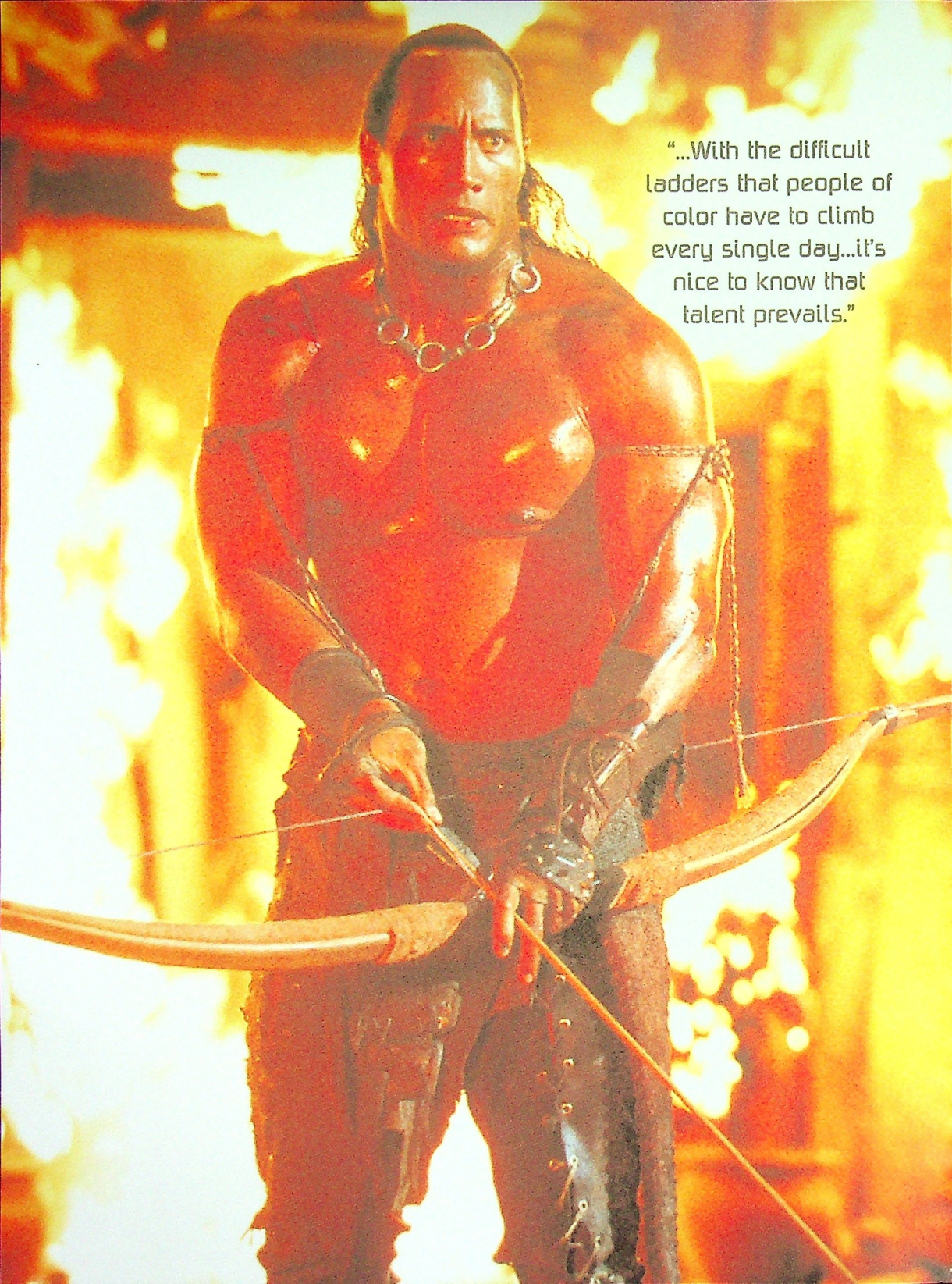
With his first starring role in *The Scorpion King*, more big screen projects to come, and a new addition to his family, everything is coming up roses for The Rock.

"My baby girl's six months old and she's important to me. You realize the ideology of selflessness when you have a baby." *What?* You almost have to do a double take when these words are spoken. This from the guy who effortlessly chews up his opponents in the

ring with the combination of lethal fists and perpetually-raised eyebrow? This from the guy who just recently returned to Wrestlemania X8 and opened a major can of whup-ass on Hulk Hogan? This from the Scorpion King himself? Bet on it baby. And then

some. By far, the most meaningful achievement in The Rock's life is the birth of his baby girl Simone with wife Dany. "Before it was always 'Me! Me! Me!' Now it's not that anymore. What's so funny is when you have a child it reminds you of the pure inno-



A full-page photograph of Dwayne 'The Rock' Johnson as the character Maui from the movie Moana. He is shown from the waist up, holding a large wooden bow and an arrow. He has a determined expression and is wearing a necklace of three metal rings and a dark, fringed loincloth. The background is a bright, fiery orange and yellow, suggesting a volcanic or sunset setting.

“...With the difficult  
ladders that people of  
color have to climb  
every single day...it's  
nice to know that  
talent prevails.”



cence of a human being, and you have a great and phenomenal responsibility to mold and shape this little human being."

This is as naked as you're gonna see Dwayne "The Rock" Johnson. It's a vulnerability that is at once surprising and endearing. Actually, there are

completely down-to-earth. In his first YOLK interview, the half Samoan/half African American wrestling icon turned big screen action hero opens up about his upcoming star turn in one of this year's most anticipated films *The Scorpion King*, his years of struggle before hitting the big

had to get it done because we were up against the pressures of a possible Hollywood strike that could have taken place last year. We were pretty much in a crunch so we had to get a lot of stuff done in a small amount of time. And the goal was to get as much as we possibly could get done with-



The Scorpion King, Mathayus, with his queen, Cassandra (Kelly Hu...but you knew that)



many facets about The Rock that are pleasantly surprising. Things that aren't immediately visible when he's up there in the wrestling ring taunting his doomed adversaries. He is extremely book-smart and street-savvy. The Rock is also witty, funny, and gentle. And

time, growing up bi-racial, and of course, his new baby girl. **YOLK: What was production on *The Scorpion King* like?** **THE ROCK:** First and foremost the shooting schedule was very streamlined in terms of the original scheduled time for principal photography. We

out compromising the film. We certainly did that but we also knew we'd have to come back and shoot some additional photography. **Being the main star, what's it like to carry this film on your shoulders?** Because I had gone through a

similar time crunch on *The Mummy Returns*, it was good that we had a good three months for principal photography. Also, Universal was wonderfully supportive in hiring Larry Moss for me. Larry was and still is my acting coach. He coached Helen Hunt for *As Good As It Gets* and Jim Carrey in *The Majestic* and he's done a phenomenal job with those folks and others. I was really confident going into the film with the work Larry and I had done together.

**Compared to *The Mummy Returns*, what were some specific things you had to do and prepare for in terms of action and physicality for *The Scorpion King*?**

From a physical standpoint, I was prepared as I possibly could have been, and not necessarily with my background with the WWF programming and the physicality that that involves on a nightly basis. With WWF, we'd block things for about 20 minutes and you get one take and that's it because it's live. There are no stunt doubles and no stand-ins. With *The Scorpion King*, under the tutelage of Al Leong, who was with us for the majority of principal photography, it was mastering and getting down all my swordfighting and my staff-fighting and just an overall fight choreography outlook. With the remainder of the additional photography we hired a gentleman named Andy Cheng. Andy's Jackie Chan's right-hand man and his fight coordinator/choreographer.

**What are some things you're most proud of or excited about that you did in the film?**

I'll tell you what I was really excited about. It was to take someone like me and have the fight scenes have a great sense of believability. At the risk of not sounding humble here, but you got The Rock and you know he can kick ass like nobody else, and then inject a very Chan-esque type of fighting style where you're creating a whole new action





Hey guys, if she was your girl, you'd protect her, too.

## On The Set With The Rock

**Do you smell what** The Rock is cooking? Of course you do. Everyone knows he's going to be in *The Scorpion King*. He plays the lead character Mathayus, who later becomes the Scorpion King; you know, that scorpion dude from *The Mummy Returns*. The producers thought the Rock had such incredible presence as the Scorpion King that they immediately began scripting this new movie. Hey, who doesn't want to see a formidable half-clad wrestling champion wielding a long sword while riding a camel? This action flick is set about 5000 years ago in the city of Gomorrah, where Mathayus, leader of the Akkadians, is thought by some to be a god or a demon. The Akkadian warriors are planning to assassinate a powerful sorceress, Cassandra (Kelly Hu).

So today we're visiting the set of *The Scorpion King*. The scene being shot includes both the Rock and Bernard Hill (*Lord of the Rings* and *Titanic*). Hill plays Philo, a Leonardo da Vinci-like character that invents flying machines and pulley contraptions from a cave dwelling. And "ROLLING!" Mathayus bursts into the smoky cave, wearing armor on his shoulders attached to a breastplate along with a loincloth-like metal skirt and some funky boots. His well-tanned skin is bulging with muscles and his shoulder-length hair is pulled into a half-ponytail. He converses briefly with Philo, and a pounding sound is soon heard at the door. Mathayus draws his sword with a "Who's there?" and prepares for battle.

This scene occurs on a relatively small set in the huge room; there is a pervasive smell of incense and the room is rather hazy. Philo is burning some powder (he's inventing gunpowder!) and the smoke wafts everywhere. When the actors leave for lunch, we're allowed to wander more freely on the set. There are rotating fans in various configurations as well as several pulleys, and the guy is trying to create wings large enough for a human to use (again, quite reminiscent of da Vinci). He has also created a catapult which points toward the window, and Mathayus will be using it later for a quick escape. There are scrolls lying about the room, some of which upon closer inspection have Chinese characters scrawled on them. How authentic!

hero, so to speak. It's not too much Jackie Chan, nor is it too much the opposite side either as well. It's right down the middle and you ride that fine line, and as an audience member you watch it and you can say, I can put my finger on that fighting style and it can happen. I may not be able to do it the way The Rock does it but I can relate to it and I can do it.

**And what about from a performance standpoint?**

From a performance standpoint, it was certainly very different, only because now I have dialogue!

**You actually have something to say!**

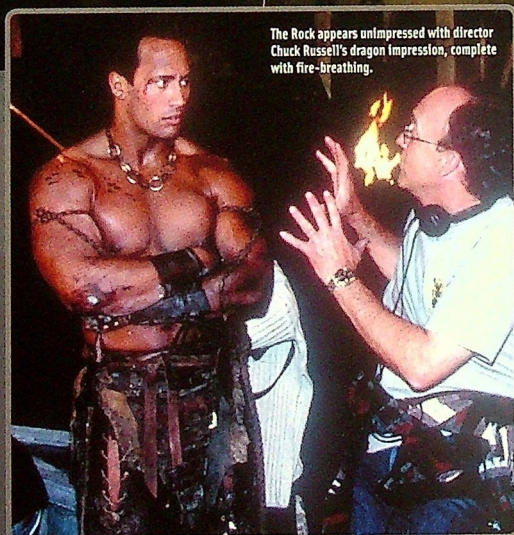
Yeah, it's not like the Egyptian dialogue that I muttered in *The Mummy Returns*—which by the way was actual Egyptian dialogue. For the record, I'll tell all the YOLK readers that

it actually did mean something. The words I chanted were an actual war chant from Egyptian dialogue. It just didn't mean something like, "It's hot as all hell out here in the desert and I want to go home!" Also, the character of the Scorpion King had this tremendous arc of development and discovery, revenge, and love. There's the fantastic love story with Kelly Hu.

**How was it working with Kelly?**

She's fantastic. She's such a terrific actress and very professional. She was very patient too because she was scantily clad throughout most of the film and it's certainly not going to be to the chagrin of any of the male viewers.

**Here we have *The Scorpion King*, an eagerly awaited and huge Hollywood film where the main cast members are minorities, specifically of Asian American de-**



The Rock appears unimpressed with director Chuck Russell's dragon impression, complete with fire-breathing.

In the back of the room is a love tent, complete with mattress, pillows and a curtain to hide the inhabitants. YOLK is informed that this dwelling will later be visited by Mathayus and Cassandra. Guys, don't you wish you were the Rock? Not only does he have abs and an entire 6'4"-tall body of steel, but he's going to be getting pretty cozy with Kelly Hu herself!

Not only that, but he has performed all his own stunts in the movie. His camel didn't even make it, passing away during the filming. The camel's stunt double had to step in for the remainder of the film. Poor camel. Of course, The Rock remarks, "I didn't go into the film thinking that it's important that the Rock do all his own stunts. But I just felt that it's important because today's audience is so dialed in, and they're well aware of trick photography and cutaways and things like that, so it was important to me." **SUAN LUE**



Chillin' with Michael Clarke Duncan



**scent. That's actually still not very common by Hollywood standards. What are your thoughts on that?**

That's actually a very good point. Much like the success I've had and have been blessed with prior to transcending into the film industry, with the difficult ladders that people of color have to climb every single day, and I'm not making excuses or ever using my race as a crutch, it's one of those things where at the end of the day it's nice to know that talent prevails. And to have a cast like this, myself, Kelly, and Michael Clarke Duncan who of course is African American and an Oscar nominee, the three of us on-screen is really fantastic. With just Kelly being Chinese/Hawaiian and me half Black/half Samoan there in itself is a melting pot and a cornucopia of races. It's great to have that. You talk about me being able to transcend ethnic boundaries when people see The Rock. Oddly enough, nobody sees color. I appeal to African Americans, Whites, Asians, Asian Americans, green, blue, Martian! That's one of the fantastic elements about the film is you're going to see people from all walks of life, all races, all colors going to see the film. So on a bigger scope, it's important to me to continue to appeal that way

to everybody.

**What were your motivating factors waking up every morning and going to the set?**

I had two motivating factors. Number one, as a performer

fences. I'm not swinging for a grounder or I don't swing for a double. I'm swinging for the moon. It's important to me that not only my performance is up to par but that this

**"If I'm going to take a swing, I swing for the fences. I'm not swinging for a grounder or I don't swing for a double. I'm swinging for the moon."**



and as an entertainer and even as a person, I'm always looking for growth and always looking to expand my envelope. Everyday I was thinking I wanted to hit a homerun. A grand slam. If I'm going to take a swing, I swing for the

movie is a grand slam. Another motivating factor to me was to remember where I was six years ago. Six years ago before The Rock was even a pebble so to speak, before I was anything, I was sleeping

»Continued on page 63

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KILLER SEX

# 24/7 Itch

By JACK YANG

Photographer: Rodney Ray • Make-up/hair: Mina Kang/Sebastian Trucco  
Model: Eliza Escano (Dragon) • Special thanks to the Farmer's Daughter Motel, Los Angeles



**Sex—everybody wants some.** I'm sure you'll think about getting some while reading this article (hey, if that's the case, make sure you put aside YOLK and use another magazine, k?) A new survey found that about 23% of all 15-24 year olds (that's 5.6 million nationwide) have admitted to hookin' up without a condom while under the influence of alcohol and/or drugs. Another survey

found that 25% of all alcohol consumed today is by people under the age of 21. In an obscure sense does that mean that a small combined variable of these stoned drunken horny toads are doing it responsibly? The million-dollar question is what to do about the unknown percentile.

There is an obvious reason for why this is happening. People are *horny*. If we weren't there wouldn't be so many

people around. Damn, just look at the population in China! And who said Asian males aren't sexual. But I digress. Most singles go to bars, parties or nightclubs to meet other singles. This probably means getting drunk, maybe doing some drugs, and if you're really lucky going home with that special someone you've been talking to all night. So let's say Don Juan Lee gets Susie Q back to

his love den. Maybe they've had a few too many drinks. Or maybe it's the Mack daddy make-out music (Marvin Gaye or Sade) playing in the background. Regardless, they're gonna get some sexual healing. Here is where the conscious percentile will discuss it, whip out a condom before whipping out the Oscar Mayer (actually for

» Continued on page 62





### Survey says...

**Of 15-to-24-year-olds surveyed:**

- Peers who mix alcohol or drugs and sex "a lot": **50%**
- Peers who often don't use condoms when alcohol and drugs are involved: **73%**
- Those who want more info about "how alcohol or drugs might affect decisions about having sex": **37%**

Source: National Center on Addiction and Substance Abuse (CASA) at Columbia University









PRODUCER CHAD HUGO

# Rock Star

By RENAN BALANGA Photographer: Terry Richardson

"Make it *bling* like that Neptunes sound," goes Jay-Z's hit "I Just Wanna Love You."

*Bling-bling*, as most of you know, is Urbanese for the "sound" made by something bright and shiny. But what is "that Neptunes sound"? If you listen to the radio or watch MTV, chances are you've heard it before. It's the infectious, staccato sound that is the trademark of pop music's hottest and most in-demand production duo, Pharrell Williams and Chad Hugo—collectively known as the Neptunes. Jay-Z was right on the mark: the Neptunes' sound is so good, you can practically see it shine.

One look at their résumé validates this: aside from Jay-Z, the duo has added their Midas touch to the likes of mainstream hip-hop stars Mystikal, Ol' Dirty Bastard, Foxy Brown, Ludacris, Beenie Man, and Kelis. Branching out even further, the Neptunes have diversified their hit list by working with Backstreet Boys, No Doubt, Limp Bizkit, and Sugar Ray. When asked which artist was a surprise to work with, Hugo offers "Britney Spears and \*NSYNC!" Not too shabby for a couple of kids

who grew up listening to Stevie Wonder, Steely Dan, and ELO.

Hugo grew up like many Filipino American kids living in military-influenced suburban Virginia Beach. "My dad's retired from the Navy," he admits. And your mom was a nurse, right? "No, but close—she's a medical technician." And what about standard Pinoy household artifacts like the giant wooden spoon and fork, the infamous barrel man? "No, but there is a picture of 'The Last Supper' in my parents' dining room." Aha! "I'm looking for a dope artist to make a (graffiti) version of 'The Last Supper.'" Okay...so goes the stereotype. And in case you're wondering, there is a Victor Hugo in the family (his older brother).

Although they attended different schools, Hugo met his future production partner in a jazz workshop during grade school. "Chad...was a cool motherfucker," Williams said of his alter ego. Back in 1990, the teens formed the Neptunes—a "Native Tongue, R&B type of group," says Hugo—with Sheldon Haley (a.k.a. Shay) and another

»Continued on page 62









# Rendezvous

Photographer: Andrew Matusik

Stylist: Deborah Ferguson

Hair: Melanie Randolph, Eric Scot (for Fred Segal Beauty/L'Oreal Professionnel)

Jacket and scarf  
by Naked,  
Beverly Blvd





Jumpsuit by Naked,  
Beverly Blvd; shoes by  
Diabolina, La Brea



*On him:* jacket, t-shirt,  
and pants by Andrew  
Dibben; *on her:* black  
fringe jacket by Inya  
Celya; belt by Diavolina,  
La Brea







*On her:* top by Herza,  
skirt by Ina Celaga, belt  
and boots from  
Diavolina (Los Angeles);  
*on him:* shirts by  
Andrew Dibbons (Los  
Angeles), pants by Lords  
(Los Angeles)





*On her: blouse by  
Shawn, pants by  
Lloyd Klein*






Jacket, t-shirt, and  
pants by Andrew Dibben



# ★ THE CLASSICS

got rice?  FRONT BACK

got sushi?  FRONT BACK

got adobo?  FRONT BACK



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Our classic line of T-Shirts!  
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Colors: white or black.  
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Kids' sizes: XS, S, M.

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Got Adobo? SKUP YGA04 (Adults)/YGA02 (Kids)



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100% Pre-shrunk cotton.  
Back designs are identical to the  
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SKUP YES03 (Got Sushi?)  
SKUP YEA03 (Got Adobo?)



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SKUP YCS07 (Got Sushi?)  
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SKUP YCS08 (Got Sushi?)  
SKUP YCA08 (Got Adobo?)



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SKUP YGS0Y (Got Sushi?)  
SKUP YGA0Y (Got Adobo?)



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SKUP YMS14 (Note: as YOLK is a bi-monthly  
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got pho?  
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BEST PLACE TO EAT DOWNTOWN!



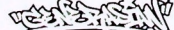
"STREAMLINE"



"BUBBLE GUM"



"TEKNO"



"WILD STYLE"



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Asian pride!  
100% Pre-shrunk cotton.  
Choose from classic  
Streamline or modern Tekno.  
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## HOODED SWEATSHIRTS

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Die-cut white vinyl (except  
"Streamline" in silver only).

got rice? got sushi? got adobo? got poi?



YOLK™



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SKUP GTN10 ("Tekno") • SKUP GBG10 ("Bubblegum")  
SKUP GSL10 ("Streamline") • SKUP GWS10 ("Wild Style")



Subtotal + Tax + S&H = GRAND TOTAL



# American Chai

Magic Lamp

★★★★★

There's a telling scene in *American Chai* where Surreel (Aalok Mehta), a first-generation Indian American college student, speaks to his fellow peers at a South Asian conference. Surreel challenges his own Indian American community to discover those "hidden talents" and to pursue more artistic endeavors, a field where South Asians are almost always invisible. Surreel is of course talking about himself; he is immensely talented in singing, song-writing, and guitar playing but hides it from his traditional parents. The triumph of *Chai* is that it perfectly balances the conflicts and discovery of its main characters as well as its supporting ones. Josh Ackerman is wonderful as Surreel's best friend Toby, who also is faced with the complexities of dating an Indian girl. Much like *ABCD*, Anurag Mehta's first feature deals with the complexities of young South Asians carving out an identity in America that is not completely old world, yet not entirely American. But unlike *ABCD*, *American Chai* dispenses with extended discussions about cultural identity and instead infused its characters that come alive in their interactions with each other. The dialogue is at once realistic and funny. The budding friendship/love story between Surreel and Maya (Sheetal Sheth) is believable, genuine, and sweet. Sheth is so captivating on-screen that you can't help but fall in love with her. Writer/director Mehta even pays homage to Bollywood musicals in two endearing fantasy sequences. *American Chai* joins *Monsoon Wedding* in the still-short list of best films of 2002. **ALEX LOU**



Sheetal Sheth

## Enigma

Manhattan Pictures

★★★

Attempting to champion the "unromantic" and "lesser" stationed individuals of WWII, executive producer Mick Jagger and director Michael Apted (*The World Is Not Enough*, *Coal Miner's Daughter*) try to bring to life Robert Harris' recent bestseller "Enigma," a story about the unsung heroes of Bletchley Park, England's premiere German code-breaking unit. Along the way they recruited an impressive and very expensive cast and crew, which include three-time Oscar nominee Kate Winslet, Dougray Scott (*Mission Impossible II*), Jeremy Northam (*An Ideal Husband*), producer Lorne Michaels (creator of

*SNL*), and Oscar-winning screenwriter Tom Stoppard (*Shakespeare in Love*).

Unfortunately an impres-



sive crew list is about all there is to *Enigma*. At times it briefly touches upon the life of several hardworking indi-

viduals, doing their best for the war effort while trapped in the obscurity of a dark closed-off room. But those moments are fleeting. Instead, a painful collection of British stereotypes is offered. Only Winslet is impressive with her performance and her daring. Scott whines entirely too much to be viewable, and Northam is such a character that it would appear that he has abandoned the talk of his being the next James Bond and resigned himself to being the next James Bond villain. Certainly you can't fault *Enigma* for its noble intent. Unfortunately, there isn't a single revelation to *Enigma* except for Bletchley and even that doesn't stay one for long. And in the end, we're left with a

rather pedestrian drama cloaked in an assortment of quirky little mannerisms, dry wit, and an unfortunate sense of duty. **X.D. LIM**

## Human Nature

Fine Line

★★★

After being nominated for an Academy Award with his wildly original and very off-beat script, *Being John Malkovich*, scribe Charlie Kaufman returns with his follow-up feature, *Human Nature*. But whereas *Malkovich* was an inventive exploration of the human need for control and love and of man's greatest obsession, himself, *Nature* is horribly redundant. In essence, *Human Nature* finds nothing about the human

**RATINGS** ★ Half-cooked rice (who picked up the lid?) • ★★ Crappy instant "rice" • ★★★ Warm rice • ★★★★ Fresh steamed rice • ★★★★★ Super-deluxe fried rice



condition that *Being John Malkovich* didn't already (and in a far more entertaining way).

The set-up seemed promising: a completely feral human being (Puff, played by Rhys Davies), having been raised in the wild and completely without influence of civilization, is discovered and then re-educated by two of society's unknownst victims (Patricia Arquette and Tim Robbins). But after the first act, *Nature* falls back into the quagmire of selfishness, undirected sexuality and self-destruction—almost exactly like *Malkovich*. Unfortunately for the actors, they seem to be stuck in their euphoria of being in Kaufman's follow-up film. Tim Robbins, who has made a career of chasing the "coolness" of other actors, finds himself lagging way behind. As Nathan the scientist who retrains Puff, he's no John Cusack. Arquette seems to be a decent sport as she plays Lila, a beautiful woman inflicted with a copious amount of body hair who finds solace in Puff's character. The only person truly worth watching is Davies (*Notting Hill*). His physicality and his willingness to seemingly do just about anything really shines through.

If you were a big fan of



*Being John Malkovich*, you'll probably enjoy this film. If you liked *Malkovich* for what it was, then you'll probably tolerate *Nature*. But if you hated *Malkovich* or you think enough is enough, then you'll probably find *Nature* really tiresome. xoi

## National Lampoon's Van Wilder

Artisan

★★

The universal constant in movie-dom still remains the same: white guys always win. But it's a funny thing about those universal constants. After years of not changing, they're either appreciated as classics or they just seem old.

The latest incarnation of white guys winning is *National Lampoon's Van Wilder*, a story that's best summed up

as *Ferris Bueller Goes To College*. *Van Wilder* is the story of eternal college boy of the same name, afraid to leave the womb of academia for the harsh realities of real life. After all, why would he want to? He's king of his school, hav-

ing set himself up as the coolest, hippest seventh-year senior on the quad. And much like Ferris, his coolness appeals to everyone (dweebs,

tourage of non-white guys; his cohort in crime Hutch (MTV's Teck Holmes) and his Indian assistant and anti-Long-Duck-Dong Taj (Kal Penn). And the three do work well together (although Taj at times seems far more interesting than Van). But Reynolds, an odd mix of Chevy Chase and Anthony Michael Hall, seems like just another white guy who spent a few hours in the gym to perfect the ever cross-marketable abs. Even *American Pie* had the good sense to surround their flawed and victorious white guys with great numbers so at least one of them doesn't become too dull.



dorks, nerds, jocks, art-fucks, etc.).

To be fair, the makers of *Van Wilder* had the good sense to surround their protagonist (Ryan Reynolds) with an en-

Same can be said about the cast of *Can't Hardly Wait*.

Aside from the political misgivings, *Wilder* has other misfires. Two-dimensional frat-boy antagonist Richard (Daniel Cosgrove) is an excellent example of how audiences now demand more from their bad guys than cartoon characterizations (especially after *Titanic*). Never for a moment do we believe in his relationship with Gwen, Van's eventual love interest, played by a very tanned and very bland Tara Reid (Mia Sara, she's not!). But structure and believability are the least of the movie's problems. The fact of the matter is in the end watching out for the good old white American male has not only become passé, it's also a bit desperate. xoi

## 1 Giant Leap

★★★★

Palm Pictures

Spanning no less than 20 locations and a truly impressive lineup of musicians, Jamie Catto and Duncan Bridgeman have created a phenomenal cinema/DVD/CD project about music and the human spirit. Armed with a laptop computer and digital camera, the two men traveled to remote parts of the world (Varanasi, Sikkim, South East Asia, and Ghana amongst others) and recorded images and sounds rarely seen in contemporary cinema. The result is a stunning and magical mosaic of indigenous people and their oral histories, songs, and experiences. These faces and sounds are seamlessly blended and intertwined with contributions from better-known musicians such as Brian Eno, Michael Stipe, Neneh Cherry, DJ Swamp, Speech, and a slew of others. Resembling the landmark *Koyaanisqatsi*, *1 Giant Leap* is inspirational, educational, and enlightening. xoi







## Suspiria

Anchor Bay

MOVIE ★★★★★ DISC ★★★★★

Jessica Harper is an American student who attends a prestigious dance academy, only to find out the school is actually run by a coven of witches. At its heart, *Suspiria* is a twisted contemporary take on the Alice in Wonderland fairy tale, mixed with a heavy dose of the supernatural and psychoanalysis. The result is quintessential Argento, with eye-popping production design, sweeping camera work, and gore. This Anchor Bay Limited Edition comes with three discs. The first disc has a gorgeous new widescreen (2.35:1) transfer of the film that includes numerous trailers, a TV spot, poster, and still gallery. The second disc offers a truly awesome documentary with new interviews with Argento, cinematographer Luciano Tovoli, and key cast members, while the third disc is the eerie soundtrack by Goblin. A beautiful booklet of original lobby cards makes this collection essential for old and new Argento fans. **A-**

## Kiss Of The Dragon

Twentieth Century Fox

MOVIE ★★★★★ DISC ★★★★★

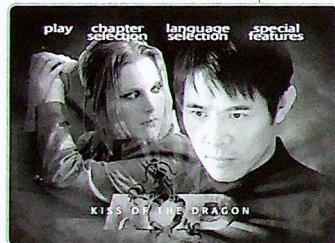
Okay, so would you rather see Jet Li in an embarrassing stupid touch football "action set piece" with a bunch of

with Hong Kong talent.

Thankfully, writer/producer/director Luc Besson (*La Femme Nikita*) decided to write and produce this dizzying no-holds-barred action extravaganza that takes full advantage of Li's lightning-speed

moves. If you missed *Kiss* in theaters, do yourself a favor and get this DVD. The climactic battle between Li and the two blond-haired French twins must be seen to be believed. Special features on the disc include com-

mentary by director Chris Nahon, Li, and co-star Bridget Fonda, Jet Li featurette, cool Cory Yuen Featurette, storyboard-to-film comparisons, martial arts demos, and production featurette. **A-**



dumbass rappers or do you want to watch Li do what he does best, kicking ass and taking no prisoners? Like Chow Yun-Fat and Jackie Chan, American directors still have no clue as to what to do

## Jurassic Park III

Universal

MOVIE ★★★ DISC ★★★★★

This third entry has a tired plot, stupid characters and stupid dialogue. The biggest

ston's studio, storyboards comparison, trailers, and a slick step-by-step look at the computer graphics responsible for bringing to life these still-impressive behemoths. **B+**



"surprise" is that the dinosaurs have finally learned how to think for themselves instead of just using their animal instinct. Yawn. Still, the disc has exceptional featurettes on the making of the film, a profile of the new dinosaurs, a tour of Stan Win-

## Rebecca Special Edition

Criterion

MOVIE ★★★★★ DISC ★★★★★

In many ways a precursor to *Vertigo*, *Rebecca* flirts with the duality of the concept of perfect love. Laurence Olivier and Joan Fontaine are two lovers still very much haunted by the past. With impeccable



writing, first-rate acting and sumptuous cinematography, it is no surprise that it won the Oscars for Best Picture and Cinematography. All previous video versions pale in compar-

## Mishima

Warner Brothers

MOVIE ★★★★★ DISC ★★★★★

*Mishima* delves into the complex life of famed Japanese author Yukio Mishima. Paul Schrader's shocking yet poetic film is a masterpiece of color and light. Ken Ogata perfectly embodies the contradictions of the tortured genius and political figure. To a great extent, watching *Mishima* is like being immersed in an ever-changing painting. Never one to shy away from controversy, writer/director Paul Schrader shows why he's the man when it comes to intimate portraits of the deranged and disenfranchised (after all, this is the guy who wrote the screenplay for *Taxi Driver*). The disc includes a heartfelt commentary by Schrader, a behind-the-scenes documentary "Inside Mishima," a deleted scene, and trailer. **A-**







## Lagaan: Once Upon a Time in India

Columbia Tri-Star

MOVIE ★★★★★ DISC ★★★★★

Nearly four hours, this epic about British imperialism in India, star-crossed lovers, racism, and cricket matches could have been a snooze fest. Instead, it is illustrious, redemptive, and poignant. When a small farming village in Central India feels the crushing fist of British oppression, a ragged band of rebels led by common man Bhuvan (producer and star Aamir Khan) challenges the status quo. What follows is a magical tale that reminds us all that freedom and love are always worth fighting for. Filled with gorgeous cinematography, delightful musical numbers, and a triumphant script, *Lagaan* is more than your traditional Bollywood film. It is that rare movie that transcends culture. Truly unforgettable. **A+**

ison to this Criterion Special Edition double-disc set. The new digital film and sound restoration is flawless, making Manderley's halls and high ceilings shimmer and glow with ethereal doom. The extras include commentary by film scholar Leonard J. Leff; screen, hair, and makeup tests with Vivien Leigh, Loretta Young, Anne Baxter and more; phone interviews with Fontaine; behind-the-scenes photos of production; 1940 Academy Awards footage; re-issue trailer; three hours of radio show adaptations of the Daphne du Maurier story on which the film is based; 22-page booklet with liner notes; deleted scene script excerpts and lots more. A must-have. **A+**



## Beverly Hills Cop Collection

Paramount

MOVIES ★★★★★ DISCS ★★★★★

All three Axel Foley (Eddie Murphy) adventures finally arrive on DVD. The first film's jabs at materialism and corruption in Los Angeles stands up even by today's standards

(not much has changed since the 80's), with Murphy's explosive energy well-balanced by Judge Reinhold and John Ashton as his two bewildered but loyal new partners. The second film substitutes glossy visuals in favor of good writing, while the third outing is embarrassing. All three DVDs contain new cast & crew interviews. Director Martin Brest gives a revealing commentary on the first disc, which also includes a photo gallery, trailer, featurette on the casting of the film's principal actors, and location map that details all the famous Southern California locations. **A+**

## Spirits Of The Dead

Home Vision

MOVIE ★★★★★ DISC ★★★★★

Working with stories by Edgar Allan Poe, Roger Vadim, Federico Fellini, and Louis Malle's short films makes up a seamless anthology that is at once creepy and beautiful. Working at their prime, Alain



Delon, Jane Fonda, Brigitte Bardot, and Terence Stamp throw themselves into their roles, looking damn sexy against a backdrop of surrealism, horror, and psychological suspense. The disc offers a new widescreen (1.75:1) digital transfer, digitally-restored image, and new English translations. **A+**

## Roots

### 25th Anniversary Edition

Warner Brothers

MOVIE ★★★★★ DISC ★★★★★

*Roots* made television history by combining powerful subject matter (based on the novel by Alex Haley), unforgettable performances, and top-notch writing and directing. Kudos to Warner Brothers for putting together this must-have DVD collection of the entire series. The 3-disc collection includes multiple commentaries by most of the

cast members. Most powerful is the commentary by star LeVar Burton, who remembers the responsibility of playing Kunta Kinte in a climate when mainstream entertainment was less than willing to deal with the ugly subject of slavery. The collection also includes



commentaries by the series' directors and executive producer David L. Wolper, as well as a brand new behind-the-scenes documentary "Remembering Roots." Get this DVD and be ready for a truly profound experience. **A+**

## 8 Man After Perfect Collection

Image

MOVIE ★★ DISC ★★

There's so much to like about this flick—smart characters, themes of loss & redemption, good dialogue, thrilling action scenes. We see how 8 Man is tormented for having to leave his true love and staying true to his mission of fighting evil. But all of this is dragged down by mediocre animation. The movements of the characters are all too stiff and the overall colors are bland. Too bad, because this could have been a first class animé. **B+**



## Vampire Hunter D: Bloodlust

Urban Vision

MOVIE ★★★★★ DISC ★★★★★

One of the best animé flicks in the past ten years, Yoshiaki Kawaajiri's epic tale of vampire hunters caught in a race against time is nothing short of amazing. Boasting a suspenseful plot, beautifully doomed characters, and gorgeous animation, *Hunter* once again shows the endless potential when you combine a great story with first class production values. This disc contains a pristine widescreen format (1.85:1), behind-the-scenes featurette, storyboard-to-feature comparison, and trailers & TV spots, all in a handsome box. **A+**





## Magdalen Hsu-Li Fire

ChickPop

★★★★

**Singer-songwriter** Hsu-Li's *Fire* is an achingly gorgeous collection of piano-based rock, recalling the finest moments from Tori Amos or Ben Folds Five.



*Fire* not only showcases Hsu-Li's lush piano playing, but also her beautiful voice, solid songwriting, and highly-personal lyrics ("I was the person who gave you free refills when you were high on dope and drugged on pills") that would make many poets jealous. This one's definitely a talent to watch. See, kids? Piano lessons can prove worthwhile.

ELLEN NGUYEN

## PuffyAmiYumi An Illustrated History

Bar None

★★★★

This is a great introduction to the world of the Japanese sensation known back home simply as Puffy. *History* is five years' worth of pop chaos on one handy CD, with the girls showing incredible range with their rockers



# Buffalo Daughter

Emperor Norton

★★★★

**Buffalo Daughter** is arguably Japan's greatest musical export since Shonen Knife (though there honestly isn't much comparison). You can also argue that any album that takes three years to



complete borderlines on being pointless—if the creative flow isn't there after, say, one year, then fuck it, right? Well, what took BD so long? Are they anal-retentive perfectionists? Wisely picked up by Emperor Norton from the ashes of the Beastie Boys' Grand Royal label, the band finally returns in a big way with *I*, and it's well worth the seemingly endless wait. A garden variety of influences are evident here, from indie rock (the infectious "28 Nuts") to disco (the glorious "Discotheque Du Paradis"), with some funk, punk, and a little '60s pop magic in between. Think about it: it's quite a daunting task to successfully create something cohesive out of all those musical styles. Amazingly, BD pulls it off. Three years in the making, and all they deliver are thirteen songs? Take it—this is some damn good indie pop. MICKEY MAO



infused with hints of disco ("Electric Beach Fever") and samba ("Sign Of Love"), ending the retrospective with an inadvertent (or is it?) homage to ELO ("Jet Police"). EN

## X-Ecutioners Built From Scratch

Loud

★★★★

The turntablist quartet's latest showcases their sick skills on the wheels of steel. Guests such as Linkin Park's Mike Shinoda and



Joseph Hahn pop in for a welcome visit. DJ FILIBUSTER

## New Flesh Understanding

Big Dada

★★★★

Your average rap album loads up on guest stars and then proceeds to follow a certain formula, right down to the album covers adorned with (usually) bejeweled logos. This is exactly why New Flesh (no, not a porn flick title!) is a breath of fresh (flesh?) air. Sure, NF's Juice Aleem and Toastie Taylor are joined by guests such as Gift



Of Gab, and the cover does have something shiny. But here, an unforgiving blitz of both straight-up and ragga-muffin-flavored rhymes makes *Understanding* stand out from the crowd. Get scorched by the toasters known as New Flesh! DJF

## Joseph Malik Diverse

Compost

★★★★

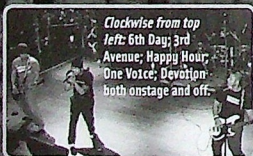
Malik breaks out the acoustic guitar—alternating between shimmering and bluesy—while adding soulful



# Episode

LIVE REVIEW House Of Blues; Anaheim, CA; February 24, 2002

It was sold out, standing room only, and the only thing that mattered was talent. The "Episode" Showcase boasted more than ten acts, including dancers, bands, and a lot of singing. The crowd sang with San Diego's Happy Hour when they performed spirited punk-pop, including cover versions of Tiffany's "I Think We're Alone Now" and Roxette's "It Must Have Been Love." The guys from Devotion made the girls squeal with their smoothed-out R&B vocals. The new supergroup 6th Day (comprised of members from Kai, Drop N' Harmony, and Innerlude) made their first public performance and sang hits from their previous groups. The quartet of cuties known as One Voice headlined the event, performing songs from their recent album, *Sincerely Yours*. If you weren't there, you probably missed out on what may be this year's premiere showcase of Filipino American pop music talent. RENAN BALANGA





## Gorillaz G-Sides



### Gorillaz G-Sides

Virgin

★★★★

The simian-monikered cartoon band returns with an overall short and annoyingly incomplete collection (for one, it excludes the recent "911," their collaboration with D12) of remixes and single B-sides, though without that "leftover" feel. Phi Life Cypher's darker take on "Clint Eastwood" ups the scary factor, while Soulchild gives the single "19-2000" new life. **MM**



### Dan The Automator Wanna Buy A Monkey?

Sequence

★★★★

Subtitled *A Mixtape Session*, producer Dan The Automator's latest is a selection of choice cuts from his prolific recording and production career to date (Deltron 3030, Gorillaz, Lovage, Air, X-Ecutioners, Black Rob), plus a few surprising artists (Doves, avant-popsters Tortoise) thrown into the bunch, along with added scratches by Kid Koala. Despite the seemingly incongruous track list, this solid mix bumps along nicely. **DJF**

warbling to a mix of keyboards and drum machine effects, producing something refreshingly unusual, unique and memorable. The songs are definitely diverse enough to keep things interesting, as its consistent vibe somewhat contradicts the album title. **MM**

### No Categories 5 (Various Artists)

Ubiquity

★★★★

The fifth in the *No Categories* series features two Brazilian-flavored cuts by P'taah ("Hold You Close") and Cuica (the world-flavored PH remix of "Trommel Monster"), moving on to a pummeling remix of Interference's "Xtradition" by Zero dB—a great start. Unfortunately, it lapses into that hit (Dark Leaf's "Contact" is solid hip-hop) and miss (two too many monotonous As One remixes) quality suffered by most compilations. **DJF**

### Ursula 1000 Kinda Kinky

Eighteenth Street Lounge

★★★★

Ursula 1000's latest is a delicious blend of modern exotica in a head-on collision with tasty beats. *Kinda Kinky* is hella kinky! Light up the incense and break out the Courvoisier! **EM**

### Import Jams (Various Artists)

888 Records

★★★★

As the title suggests, it's an audio souvenir of the import car scene, featuring the heavenly voices of newcomer hotties Natalise and Kaila Yu, plus the equally heavenly One Voice paired with a clubby vibe. A volatile mix of sweet and sweat. **DJF**



## Fog

Ninja Tune  
★★★★

After listening to this CD, one might assume Andrew Broader, a.k.a. Fog, has a pretty strange imagination. Or weird dreams. Or, perhaps it's all part of his plan: recording an almost-perverse hybrid of folk-rock and hip-hop, and then getting a kick out of people ending up all confused from hearing warped turntablism and guitars on the same album. Decide for yourself. **MM**



loose jazz: tones and scales floating out of vibrating air produced by a wild (but not out-of-control) cornet, accented by chiming vibes (the instrument, that is), and driven by plenty of spirited percussion. Frivolous and creepy. **MM**



### Rarewerks 2 (Various Artists)

Astralwerks

★★★★

A second grab bag of Astralwerks all-star rarities, includ-

## Double Jeff-ardy

Electronica icon Simply Jeff is back with two breakbeat collections. From Moonshine Music, *Breakbeat Massive* (★★★★) is a fusion of breaks, jungle, drum 'n' bass, trance and techno beats, mixing the genres seamlessly. The journey includes tracks from Bassbin Twins, Influx 1, Blame, Neosouls, and Jeff himself. *Next Step* (★★★★), from Jeff's own Phonomental Music label, incorporates a multitude of strong breakbeat house tracks with jungle and trance influence. Features Donald Glaude, John Kelley, and Phonomental newbie Mizota. Both CDs rock. **EM**



### The National Trust Dekkagar

Thrill Jockey

★★★★

This irreverent indie pop recalls mellow hits of the '60s and '70s, with layers upon layers of several different instruments. The vocals seem to float like airborne cotton candy, building up to the climactic "First Time That." Amazing. **MM**



### Chicago Underground Duo

Axis And Alignment

Thrill Jockey

★★★★

And now for something completely different. The latest from the Chicago Underground Duo is essentially a collection of some pretty exquisite and

ing label stars Air, Fatboy Slim, The Chemical Brothers (a marathon Daft Punk remix), The Beta Band, and Basement Jaxx. "Crunch" from guitar group Doves is gorgeous, and fits in nicely in this electronica collection, as does the epic remix of Beth Orton's modern classic, "Central Reservation." **MM**



### Daedelus Invention

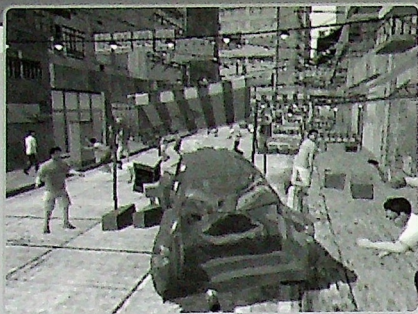
Plug Research

★★★★

Renegade avant-garde electronica that could pass for a soundtrack to any given experimental sci-fi flick, or a really weird dream. Not totally consistent, but high on intrigue. **DJF**







## Wreckless The Yakuza Missions

Activision for Xbox

★★★★

With a high fun quotient, *Wreckless* is a totally wacky car chase game, where your job is to take out members of the Yakuza running wild on the streets of Hong Kong (which, arguably, makes the title a *faux pas*). Think *Ronin* meets *The Fast And The Furious* in HK, and you'll have a good idea of this game's overdrive chaos.

And, if you've ever been there, the game's incredible background designs will surely bring back memories of the city's out-of-control ambience—a perfect fit for *Wreckless*. As for the gameplay, after choosing from a few different tricked-out cars, you're thrown right into the action. From there, it's pretty much stop, go, reverse (when necessary), and crash into the bad guys. Hold on tight, it's going to be a bumpy ride. Literally. **MICKEY MAO**



## PaRappa The Rapper 2

Sony for PS2

★★★★

*PaRappa The Rapper* is what I would buy for my kid if I wanted something less annoying than *Barney*. The songs are not as polite, but just as



repetitive and simple. The game isn't that fun either. Maybe a six-year-old would love it. But I would prefer *PaRappa* on a rampage rather than rhyming about food.

JONATHAN GRESLEY

## State Of Emergency

Rockstar Games for PS2

★★★★

Random acts of violence will not change the system. Pre-meditated acts of violence are a different story. In *SOE*, you're a member of the underground resistance movement to overthrow the system. And the only way to do that is to riot, pillage, destroy, and kill



anybody who is against your cause. It's mindless stuff, but it is fun to beat the crap out of anything that moves (and there are a lot of things moving). **REMAN BALANGA**

## Drakan: The Ancients' Gates

Sony for PS2

★★★★

Role-playing games are cool. Dragons are cool, but I couldn't get over the long load times. I wouldn't have minded the load times if the graphics and music were impressive, but they aren't. Maybe I'm bi-



ased because I've been playing *Final Fantasy X*. But then again, the game is rated M for violence, blood and gore. **RB**

## World Soccer 2002

989 Sports for PS2

★★★★

After spending a couple hours figuring out the various



offense/defense moves of this game, the computer still kicked my ass 5-0. If you love soccer, the game is pretty engaging (i.e., you might find yourself screaming at the television like a real soccer match). There are endless

teams to browse through from nearly every part of the world, with players you can modify. But keep in mind that the A.I. and skill level of this game are very high. If you don't know anything about soccer except the fact

that it's "like playing basketball with your feet," I would suggest picking up *NBA Street*.

DANIELLE NAGAMI

## Hot Shots Golf 3

Sony for PS2

★★★★

Despite the fact that golf is one of the most boring sports to watch, it's actually fun to play on PS2. With a lower learning curve than most sports games, *Hot Shots Golf 3* can be enjoyed by even the



unlikely of gamers. But that's not to say it's not challenging. Strategy and precision are necessary in this game of skill. Oh, and the stereotypically geeky characters are pretty funny too. **DN**



## Steven Seagal

StevenSeagal.com

☆☆ (for laugh factor)

"Steven Seagal has become one of the most overwhelmingly popular film stars in recent motion picture history." Oh, really? Who wrote this



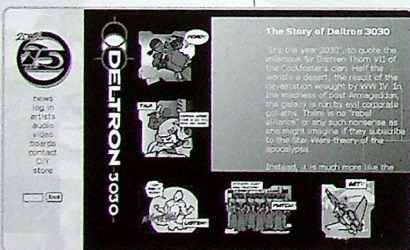
crap? Containing weak navigation and even weaker content, this site is definitely one target Seagal couldn't hit. It sucks, but check it out anyway. DANIELLE NAGAMI

## 75 Ark Records

75ARK.com

☆☆

Finally, the San Francisco-based hip-hop label's website has undergone a major clean-up. It's worth it to just download the "All 75 Ark Real Audio" and bump Deltron 3030 and Anti-Pop Consortium



in your cubicle. You can buy really cool stuff here too, like Dan The Automator's recent "Loveage: Music To Make Love To Your Old Lady By." DN

## Igoo

Igoo.com

☆☆

If there ever were an equivalent in Korean to the Yiddish "Oy Vey!" it would be Igoo.com. Founder and manager Mike Lee created this site to feed the mature adult

# Mid-Tokyo Maps

Mid-Tokyo.com

☆☆☆☆

Several maps of Tokyo are presented on this well-designed site, giving the viewer a different perspective on the Japanese city, while offering an entertaining look at its history and evolution into a modern metropolis. Each interactive map begins with a trivia question and/or survey. Included are several photos, live city cams, as well as explorations of and comparisons to other hyper-urban cities such as Hong Kong (pictured, middle) and New York. The Flash plug-in was created for sites just like this.

DJ FILIBUSTER



Asian web surfer who may want more than the run-of-the-mill Asian content. His staff consists of industrially creative Asians who share ideas and create original content for the site, which encompasses

both mainstream interests as well as Asian topics. A friendly and cool site to cruise through, we enjoyed checking

out the Asian club scene on the right coast for a change. Sorry, but the West Coast honeys still rule. Glad to see some more KA's representing beyond just the K thing. SUM

## Craigslis

Craigslis.org/best/

☆☆

Okay, this one I came across because I was looking for a bike. This site is an incredible resource if you're looking for free job postings (coast to coast, especially helpful during the Bay Area dot-bomb crisis) or junk for sale. The "Best-of-Craigslis" is great for laughing at the awkward dating mishaps that the Craigslis

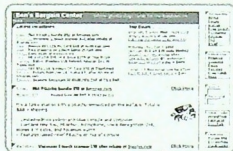
singles encounter daily, among other random amusing postings. DN

## Ben's Bargains

BensBargains.net

☆☆

The name says it all. It may not look like much, but the site is loaded with online coupons, deals, freebies and rebates. Its simple navigation lets you find dirt-cheap CD-Rs



and DVDs, under-\$50 CD burners or jewelry discounts at Ice.com (for the ladies). You can even make money using a combination of coupons and rebates. It's all here. Thanks, Ben. DN

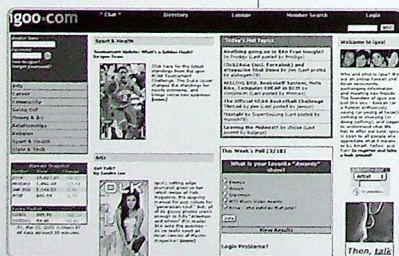
## World Ramen

WorldRamen.net

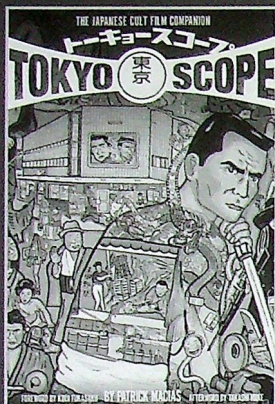
☆☆

This is a website all about—you guessed it—ramen run by some ramen-obsessed Japanese dude named Bon. Here you can get schooled on the facts about the popular noodles, voice your opinion on

the message board, check out the Tokyo ramen restaurant directory (complete with reviews, pictures, menu, and other pertinent info), and even search a worldwide database for a good ramen place to grub. One look at the ramen gallery and your stomach will grumble. Well, maybe not. Ramen, ramen, ramen! I think I'm gonna be sick... MICKEY MAO







# Tokyoscope

## The Japanese Cult Film Companion

Patrick Macias

Cadence Books

One of the best film resource books to come around in a long time, *Tokyoscope* feels and reads like a kickass underground zine. Author Macias really knows his stuff, categorizing chapters such as "Giant Monsters," "Pink & Violent," "Horror," and "Yakuza." Each chapter is filled with entertaining anecdotes, behind-the-scenes facts, and photos galore. One of the most satisfying chapters deals with the horror stories behind bringing the Lone Wolf and Cub series to America more than two decades ago. And where else can you find well-researched info on bad-ass Sonny Chiba along with his Japan Action Club members Hiroyuki Sanada and tough babe Etsuko Shihomi. The foreword by godfather Kinji Fukusaku is icing on the cake. A must-own. **ALEX LUU**



Rhapsody in Plain Yellow

Poems

MARILYN CHIN

### Rhapsody In Plain Yellow: Poems

Marilyn Chin

W. W. Norton and Company

Marilyn Chin's latest poetry collection is a triumph of past-present experimentation. *Rhapsody in Plain Yellow* is an eclectic mixture of ancient poetic forms and jazzy contemporary rhythms, thrumming with the vital energy of the modern world, while honoring traditional Chinese myths. Her retellings of ancient fairy tales and ghost stories are interspersed with colloquial verses about her own mother and grandmother—the past meeting the present, revealing the bones of the collection: the age-old clash between different cultures and different generations. Chin, who has been honored with two National Endowment for the Arts Writing Fellowships, the Mary

Roberts Rinehart Award and a Stegner Fellowship, has created a breathtaking new series of poems that are a moving and multi-layered elegy about her search for identity while being caught irrevocably between two worlds.

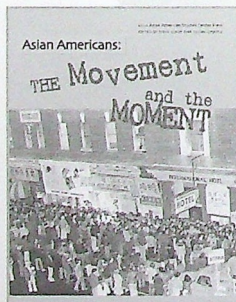
CYNTHIA QUIMPO IGNACIO

### Asian Americans: The Movement And The Moment

Edited by Steve Louie and Glenn Omatsu

UCLA Asian American Studies Center Press

This book examines the forces involved in the evolution of the Asian American social consciousness, particularly during the '60s and '70s, an era of extraordinary upheaval. It documents an invaluable timeline of the Asian American historical struggle towards social progress, with an informative archive of voices



and images that reach across all generations and ethnicity.

Published by the UCLA Asian American Studies Center Press, *Asian Americans: The Movement and the Moment* seeks to provoke discussion and inspire action—to teach readers to learn from the lessons of the past and to educate and create a dialogue on vital issues—leaving readers enriched, with a better understanding of the extraordinary historical forces which have formed our nation. **CP**

### Autumn Cloud: From Vietnamese War Widow To American Activist

Jackie Bong-Wright

Capital Books, Inc.

America remembers the Vietnam War with a rock 'n' roll beat over a Hollywood psychedelic image, blurred together with television horror shows and angry protests.

Vietnamese author Jackie Bong-Wright's autobiographical novel offers a different perspective—a family of privilege, raised under French rule, educated in Europe, and torn apart by their conflicting political beliefs. She aptly likens her family members to fingers on one hand—one family, yet each person as unique as one fingerprint is to another. Viciously shifting alliances and

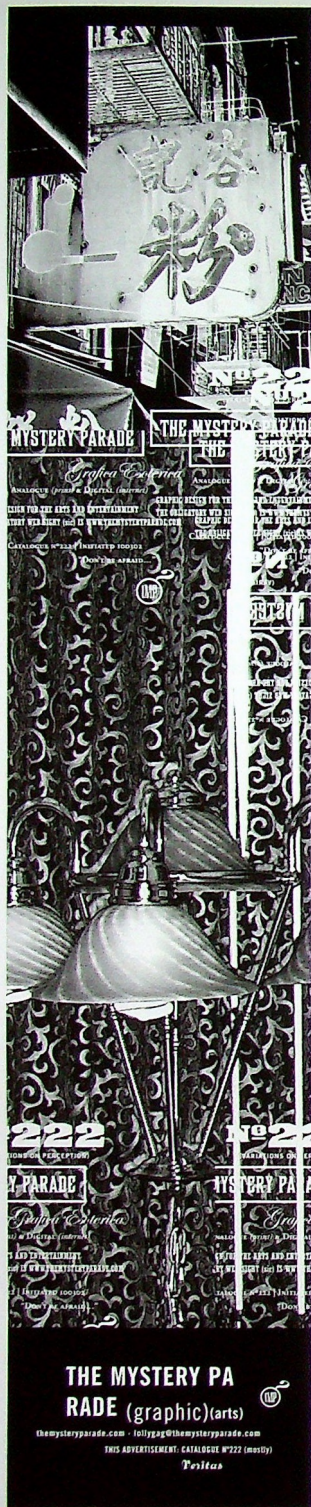
tragic family murders made her no stranger to the brutality of the Vietnam War.

*Autumn Cloud* is an eloquent detailing of Bong-Wright's struggles to survive the political mire of Vietnam and the economic and racial hardships of being a refugee in America. It is the story of



her own self-described "Don Quixote" crusade as an activist in the United States—the constant physical and psychological battles against the ghosts of her past in Vietnam, and the demons of poverty and social injustice in the Vietnamese American community today. This book is a poignant and powerful testament of a sorely underrepresented point of view of the grueling hardships of the Vietnam War and its tragic aftermath. **CP**





## Je-Gyu Kang

• Continued from page 30

### Did they bring a lot of Hollywood technology to the production?

No, nothing like that. With our small budget we couldn't have made this film look the way it did, but with their financial assistance and location support they made it possible to perform some of the closed hot sets where the gun-fights occur. The shooting scenes involved building elaborate sets and we were able to get that support from Samsung for this film.

### What about the guns? Korea doesn't allow its citizens the right to bear arms, so how did you get the armory of weapons used?

The Special Effects team in Seoul did some of the effects but the majority of weapons were rented from Hollywood. When we see action films of this nature we think Jerry Bruckheimer and tons of military support from the US government. Did the South Korean government lend any assistance to your film? No. The conservative police and the South Korean Government did not like the commercial theme of this film and they did not lend us much support at all. But since this was the first film of its nature to deal with the subject of spies I did get some help from the National Security Department.

### How was the script developed?

I wrote the script. I started in this business as a scenario writer and today I write all my own scripts.

### What was your inspiration for the film?

First it was for the fun of doing it. Then secondly it was to show the youth what our society looks like as a divided nation. I think it is important to educate our youth because so many of them do not understand the divisions between the people of our country.

### How did the name *Shiri* come about?

Developing the story's female lead character, we decided on

making her a fish shop proprietor, and during the research phase we found a fish called "shiri." After the film came out we discovered that the shiri fish is found in abundance in the waters between North and South Korea. The symbolism is that the fish can cross the borders freely whereas our people cannot. The theory there is reunification.

### Do you believe unification will come soon between the North and South?

Not right away, but possibly within the next ten years it may become a reality.

### How do you perceive the North Koreans would view your film today?

I cannot directly meet the North Koreans, but I have met many of the political refugees from the North who are now living in South Korea. I was able to get their impressions of the film via calls and letters thanking me for making such a film. The reason being that this movie depicts more of the human and emotional factors involved with the North Korean characters rather than just the negativity of opposition. To date, Korea has never had a movie dealing with this subject of North Koreans with a positive human factor.

### What have you been doing during the three years between the film's original release in 1999 and its American release now?

I've made two films in the last three years, *Legend of Gingko Bed* and *Besame Mucho*.

### Is there anything you'd like to say to the Asian American public?

I think Americans have had a prejudice against Asian films in the past, and as we are representing both Korean films as well as Asian films, we just want to say that we are here! We can make the films that will entertain you and keep you coming back for more. *Shiri* is an "action film" but the American viewer should get more than just an action film out of this story line. ♥

## Bob Gayol

• Continued from page 29

and whistles." Gayol does a few things on the side, including a hip-hop project; however, he is perfectly content in his supportive role as a side-man who delivers the riffs, hooks, fills and leads.

In the hallway of Virgin Records is a large promotional poster of the Smashing Pumpkins in their early days, featuring James Iha, most likely the only other Asian American rocker affiliated with the label. And what about the possibility of Gayol as a role model? "There aren't a lot of Asian in rock music to look up to. People always think they (Asians) are good in math and sciences. There aren't too many in the artistic fields. I'd like to see more of that. I'm very proud of my heritage." ♥

## Whah You Say?

• Continued from page 10

yeah...so uh...(looks me up and down) you ever been attracted to a black man before?"

Me: "No...but I likee Michael Jackson!"

This conversation went on for a few more minutes before Forward Brutha ended up asking me if I wanted to leave the club with him. I adamantly refused. And left.

I can't substantiate for certain the true reasons behind the reactions of these men, but I contemplate while I wait in line to use the ladies' room. Ironically, it seemed that Asian men were more turned off by fobish than the Caucasians, African-Americans, and Latinos were. Perhaps these American-born Asian men were simply too shallow. Or, it could be that the non-Asian men perceived me as "exotic," mistakenly equating "foreign" with "gullible." Yuck! I shudder at the thought of that stereotype.

Oh good, it's my turn for the next open stall. After I'm done here, it's time to go home. That was *hard* work. ♥



## Simply Jeff

>Continued from page 27

and Simply Jeff just seemed to stick the most because it's just straight up.

### You have two new CDs.

I have the Moonshine CD which is called *Breakbeat Massive* and that's a compilation of tunes that I really, really like. It was really cool making this CD; because half of it was on CD, I had to mix CD-R. It really forced me to learn how to mix on CD's. Then the rest were test-pressings of records that weren't going to be out for a few months. I wanted to expose all the different styles of breakbeat like electro, new school, West Coast breaks, a little bit of Florida breaks, breakbeat house, trancey breaks. The second CD is an artist compilation from my own label, Phonamental Music called *Next Step*. Also I did a track with John Kelly on there, and Donald Glaude. Then I have B Side and Neosouls. And I have my new side project Divine Frequency that's kind of an eclectic blend of people that I'm working with—real vocalists, guitar players, stuff like that. The real catcher to this one is that I worked with Stacey Q. I wrote the lyrics on the track. **I was introduced to your music back in '98. I was surprised that you were Asian.**

I know, with a name like Simply Jeff. (In a sarcastic voice) "Yea, it's like a totally American name. An Asian guy named Jeff? Gosh, that threw me for a loop." That's the same way with a lot of Japanese American kids. I mean, I'm third generation. We're totally Americanized... we still know about our culture but we were just given American names. Even when we talk on the phone you don't notice a hint of an accent. So when people meet us in person they trip out, especially when I was working at KROQ. So you know, it is quite deceiving but you know what, surprise, surprise, it's all good.

I see a lot of Asian DJs starting to come in too. I think the only Asian DJs that I knew of when I started were me and Eddie Munster from the Bay Area. He's Filipino and he looks like Eddie Munster. And Eric Lee was another one who goes by DJ Liquid. So there wasn't too many of us in the US. The only Asian DJs that people knew besides us in the electronic scene were the hip-hop showcase DJs like Qbert and those guys. I'm glad I got into the music when I did. I got to see electronic music form from the very beginning scene, like the beginning of hip-hop and how that played a major role in electronic music...seeing a lot of music being created before me and seeing different styles from disco to b-boy music to alternative to industrial. It's all related, and just to see all those phases happening as they were happening was definitely an experience.

### Where do you see the scene going then?

I see it getting more eclectic. There's going to be more variety of electronic—it's already happening. [There are] way more sub-genres. It's just going to get to the point where they just call it rock 'n' roll. Rock 'n' roll for aliens (laughs).

### Any message you want to send out to the Asian kids in America?

Keep the beats pounding, and keep the lowered cars lower (laughs). Buddhaheads forever. I mean, it's really awesome now because it's really good to go to clubs now and see more Asians getting into it. And I see that all over the US. It's really good to see, because that wasn't really the thing to do for Asians back in '91. It just goes to show that this music is reaching all cultures and all walks of life. It really gives electronic music hope for the future, definitely. ♡

For more information on Simply Jeff, check out his websites [www.simplyjeff.com](http://www.simplyjeff.com) and [www.phonamental.com](http://www.phonamental.com).

## Gorillaz

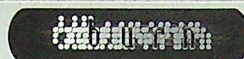
>Continued from page 25

The set was fairly predictable; after all, they have but one album, not counting the recent *G-Sides* compilation. Save for the charming Ibrahim Ferrer-crooned "Latin Simone," most of the key songs were performed, including "19-2000," "Re-Hash," "Five Four," "Tomorrow Comes Today," a brooding version of the popular "Clint Eastwood" (sans original MC Del), and a blistering "Rock The House." After a charged rendition of the anthemic "Punk," the band left the stage. But, for most rock bands, the requisite encore is part of the live ritual. Sure enough, the Gorillaz returned with the unreleased "911" and concluded with a reprisal of "Clint Eastwood," this time with audience sing-along participation.

And then, they were gone, leaving a club full of sweaty, exhausted, but satisfied fans, not to mention several new cases of tinnitus.


After the show, Noodle reflected on the tour (through a British translator, of course): "Being in America and playing live was like drinking up the ocean," she mused, "and turning mountains upside-down everyday. Our shows here were the site of universal enlightenment right in the midst of all the world's current thorny situations. We saw our original faces mixing with the ordinary world." Well that's a pretty deep thing for a little Japanese girl to say! "I also got some wicked pairs of trainers." Okay, that's more like it.

And so the Yellow Brick Road ended at this makeshift Emerald City, with the Wizard replaced by musicians. In grand style, the mythical Gorillaz have pulled off the ultimate rock 'n' roll trick. Somewhere, co-conspirators Albarn and artist Jamie Hewlett must be smiling, marveling at this glorious monster they've created, while undermining the world of pop music. ♡




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## Chad Hugo

Continued from page 41

friend, Mike Etheridge, as a band to enter a talent show where they were discovered by producer Teddy Riley, who "set up camp across from Pharrell's high school."

However, this led to producing for Hugo and Williams, instead of recording. Through Riley, the duo helped out with the first Blackstreet album (Hugo even contributed some saxophone), while Williams also helped write the Wreckx-N-Effect hit "Rump Shaker." From there, the duo started racking up production gigs with S.W.V., Maxi Priest, MC Lyte, and Noreaga, all the way up to likes of Janet Jackson and Mary J. Blige. The list goes on and on, and the Neptunes have become inescapable in pop.

Now, you can't escape N.E.R.D. ("No One Ever Really Dies"), the hot project where Hugo and Williams, along with Haley, become the performers. The trio has finally released their much-anticipated debut album, *In Search Of...* after re-recording it with the help of Minneapolis rock band Spymob (who recently signed to the Neptunes' new Star Trak

label). "(We re-recorded it) to do something different," Hugo explains. While the original version was classic Neptunes *bling-bling*, its fall 2001 release was cancelled (save for a European release last year) after working with No Doubt—the inspiration to reinvent their own album with a raw, organic yet tight rock sound. "People have a way of boxing us in," Hugo explains. "It's a way of expanding."

The lead single "Lapdance," also featured in both Jet Li's *Kiss Of The Dragon* and John Travolta's *Swordfish*, is a coarse snapshot of vice that would probably offend your mom, complete with a racy video unfit for broadcast.

While working with Asian artists isn't out of the question, it's not necessarily a priority. "I'm just looking for a dope artist; talented, good-looking kids," he explains. "It's not like 'Let's go find somebody to represent' or 'Oh, you're representing! Cool!' Talent speaks for itself."

The Neptunes continue to book studio time with A-list talent, including upcoming material from LL Cool J and Macy Gray, with more sure to follow. "(But) we don't plan

everything. If it comes our way, we'll do it," Hugo states. When asked about projects he'd like to consider in the future, he throws out film soundtracks, Björk, and Enya as potentials. Wait...Enya? To elaborate, Hugo ambitiously wants to change the way people hear music, like the background ambience (Enya) that goes ignored at some supermarkets. "(I want to) do stuff you would hear in the grocery store!" That'll be the day.

For a Virginia Beach kid so far detached from the entertainment hubs of LA and New York, becoming involved with music was pretty much inevitable. "There's new stuff that hasn't been discovered!" he proclaims. "Music, to me, is everything I breathe." ♥

## Killer Sex

Continued from page 38

Asian dudes it's the corn dog), and do the nasty right. The other foolios either didn't prepare, are too drunk to care, or don't want to look like a player or a slut for being "prepared."

There are so many negative social and religious outlooks on sex. The Bible Belt preaches abstinence (then

again, so does Mandy Moore). Catholics don't believe in the use of condoms. And atheists needn't worry about accountability with God so they screw like rabbits. So that means people are either not doing it or doing it (with or without a condom), and confessing about it later.

Some of the horniest girls I've ever met were Christian and Catholic, although I have never had a Buddhist girl *not* chant her love mantra when I go downtown and help her reach Nirvana. Maybe it's the repressed religious guilt that makes some folks believe they can get drunk and have sex as long as they weren't looking for it and then feel really guilty about it in the morning. They very well couldn't do that if they had a condom in their purse. Get the picture? Let's stop blaming the drugs or the alcohol. Be proud of who you are—a sexually-charged love machine looking for a special connection. Just keep a condom handy—just in case. Nobody's gonna say anything about you, at least not to your face. Either that or hook up with good 'ol Master Bater and he'll make you feel just as good... ♥

# got rice?

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(the shirt, not the baby!)





## The Rock

»Continued from page 37

on a pee-stained mattress up in Canada making 200 bucks a week. Remembering where I was then and never forgetting that and also remembering where I want to go.

**Speaking of where you were before, what was it like growing up bi-racial? What were some lessons that you learned either from family or from society that carried you through in tougher times before all your success?**

When I was younger growing up, we did a lot of traveling because my dad was in the wrestling industry. At that time wrestling wasn't as monopolized as it is today. In every state there was a wrestling promotion. I pretty much have lived in 14 states. I was born in San Francisco and kind of moved all around, and then moved to Hawaii and then went to New Zealand and then back to Hawaii. Things weren't always easy from a race standpoint because I was of mixed race. It's funny, sometimes even people of color who are of different color, but yet of color, still fight an internal battle. Which is hard for me to understand. It's difficult enough just being of color.

**There's a term for that.**

I think it's stupidity.

**Well, to a great extent it could be categorized as internalized oppression.**

Yeah, exactly. I'm talking about going through a lot of shit (*laughs*) when I was younger. Excuse my language, but going through that and looking adversity in the eye and getting through it, and realizing that what doesn't kill you will only make you stronger. I've had a lot of stuff happen to me. Everyone's got their hard luck stories. Mine are no different, no better no worse than anybody else. And not having money either as well, growing up. One of the main things I remember growing up is that family is first. Everything else almost be-

comes miniscule around you if that base that you have and that foundation of your family is cracked and is not strong. I was very lucky in that sense to always have a strong family background.

**Any diehard philosophy you try to live by?**

I always go by two philosophies. Number one: hard work pays. In one way or another hard work always pays.

Number two is a quote about respect. "Respect is not only given when it's earned, but respect is often demanded but not too often commanded." There's a big difference and it's important to me. Another one is make hay while the sun is out, which means I'll work my ass off every single day to get what I want.

**Now having finished *The Scorpion King* and having that much more influence, are there any specific goals you want to achieve?**

Speaking specifically on projects and roles, choosing the right roles is very important to me. I'm talking about decisions being director-driven and once again I go back to Universal being wonderfully supportive. In all likelihood I'll probably sign with them; we're probably about 85% there with signing with them for the next film. We could possibly have that done before *SK* is released. It'll most likely be an action-comedy, with action being first. I was privileged and honored enough to be given the award of Make-A-Wish Man Of The Year last year. I do them on a weekly basis. Before I had my daughter it was still so humbling to me that a child's last wish was to meet me. And then once you have a child then it becomes that much greater. You think this could be my child. You realize you really feel empathy for the parents who are going through this tragedy. It's unbelievable to know that their baby is not going to live. Not only are they not going to live, they know they're not going to live. The kids actual-

ly know they're not going to live. It's like "Man, how strong are you?" As strong as they think I am, I tell them, not in these words, but it's like I ain't shit. You are stronger than I will ever be.

**Being a new father and having a precious daughter, what are some values you will definitely instill in her, especially since you've gone through a lot of adversity?**

I would probably have to say just trying to set good examples. To set good examples for her, and me trying to do the right thing. It's a fantastic feeling. And sometimes not always doing the right thing and making mistakes that I make, but as long as I learn from them. Ultimately you're a product of your environment. I'm very lucky to be where I'm at today. You want to work as hard as you possibly can so they don't have to work as hard; but at the same time it's important to me that she understands the value of a work ethic.

**In your career and your life as a father and husband, what do you look forward to in the future?**

I'm looking forward to seeing my daughter Simone grow. I'm looking forward to the continuation of, and I don't want to sound overly patriotic, but I look forward to a vertical integration of this country and the people living in it. In lieu of everything that's happened, it's made us stronger. It's a fantastic thing to see. So many things that we thought were important get put on the back burner and eventually get put to waste, but they weren't really that important in the first place to begin with. So I look forward to it. I'm not saying that I'm looking forward to bad things happening so we can be stronger, but with everything that I've seen so far it's been such an integration of everyone.

**Anything else?**

I'm also looking forward to *The Scorpion King* and *The Rock* kicking ass like nobody else on-screen! 🍌

# got phở?

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## PHỞ 69

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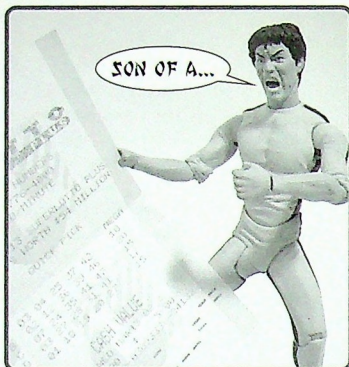
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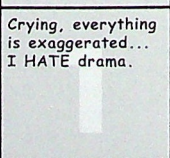
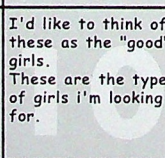
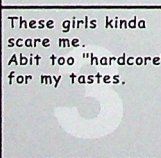
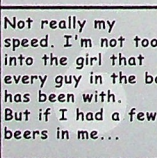
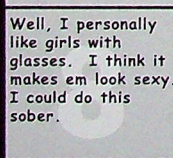
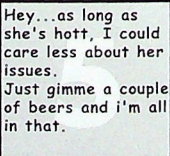
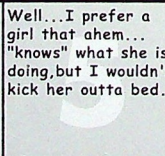
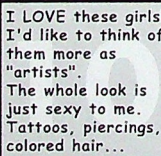
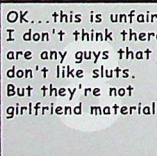
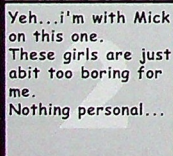
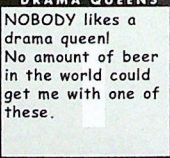
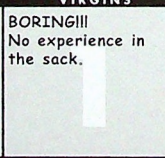
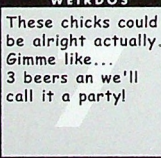
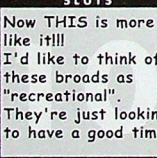
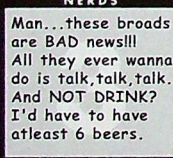
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